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"DEVONSHIRE CREAM."

AT THE PLAYHOUSE.

A comedy in three acts, by Eden Phillpotts, presented by Barry Jackson, by arrangement with Gladys Cooper, at the Playhouse on Thursday, February 13th.

Elias Widecombe ..... Sam Livesey
Amy Widecombe ..... Mary Jerrold
Beth Widecombe ..... Phyllis Shand
William Blee ..... Horace Hodges
Gregory Sweet ..... Norman Claridge
Jenny Sweet ..... Daphne Heard
Joseph Munday ..... H. O. Nicholson
Robert Blanchard ... Harry Wilcoxon
Producer ..... H. K. Ayliff

Two households in fair Dartymoor bear each other an ancient grudge, and Mr. Eden Phillpotts, lacking the conviction of Shakespeare, provides a story of considerably less woe than that of Juliet and her Romeo. "Devonshire Cream" is much shorter but more prolix than the original tale of old Verona. It might have formed the basis of an amusing one-act comedy, but spun out to three acts was to stretch it beyond the point of comfort. Elias Widecombe, the Devonshire Montague, repeats himself throughout the first act, and I was sorry for Mr. Sam Livesey, who had to say the same things over and over again. He bore the Blanchards a grudge owing to some early love-affair, and because of the family feud young Robert Blanchard should not marry his daughter Beth. It is quite true that people are repetitive in real life and nurse their grievances aloud to the point of boredom; but Mr. Phillpotts should know that characters must not do that on the stage. The first act should have been cut before production. The play was done at Birmingham several years ago and has been toured. Did no one realise that it was a third too long?

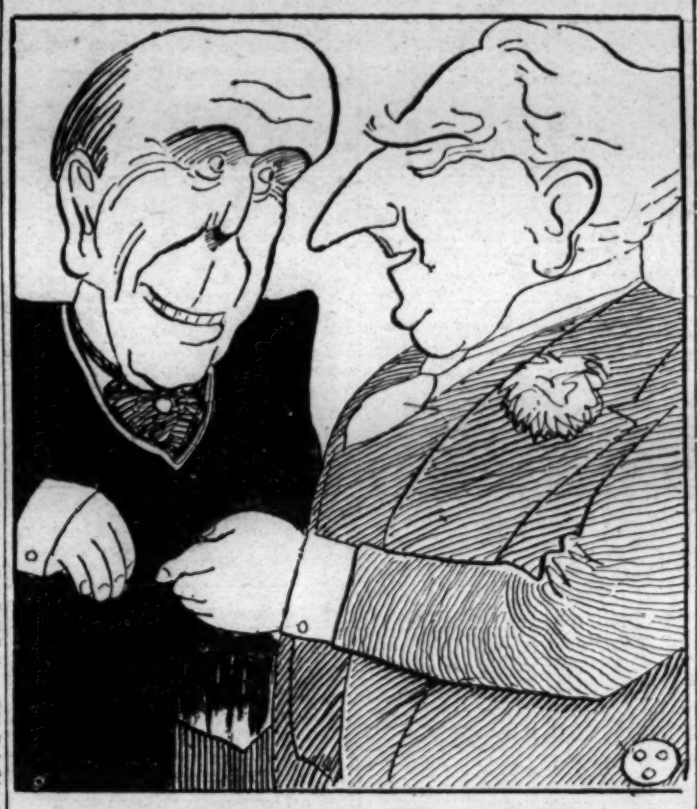
At the end it appears that Robert is not a Blanchard at all. If he had explained this at the outset a whole evening would have been saved. Possibly he kept quiet to satisfy Beth's love of danger, and to give himself the opportunity of entering the barn through the perilously-high window. However, he made love quite attractively and the rustic courtship between the two had some enjoyable moments. In the second act he saves farmer Widecombe from his own bull, and even that does not salve the age-long wound, although the incident livens up the scene a trifle. With a good deal of restraint the author opens his last act after the supper party to celebrate the Widecombes' silver wedding. The guests have all gone and, after another flow of marital self-satisfaction between Elias and his wife, young Romeo climbs once more through the roof-window. This time the couple are caught and Robert is nearly shot. Various side complications—the ownership of a coveted piece of land adjoining both farms and the boy's questionable conduct behind the hedge with the gamekeeper's daughter—have to be cleared up before the announcement is made that somebody or other was not his uncle at all.

If the play is successful, the old rustic, William Blee, should have the credit. He is a softer Churdles Ash and his observations on life—and especially his opinion of women—are very amusing. I imagine that this character, which Mr. Phillpotts insinuates into most of his bucolic comedies, has been well observed and—in the absence of Mr. Cedric Hardwicke, who took the part originally—it was deliciously acted by Mr. Horace Hodges. He gave a perfectly-timed performance, in which there was as good acting in his bent, slow-moving legs as in his speech. There is a lot to recommend in a play that provides one such good part. The others were considerably less well served. Mr. Sam Livesey blustered and boomed and all the time showed the heart that beat inside the true Widecombe, and Miss Mary Jerrold was exceedingly gracious as his wife. Mr. Harry Wilcoxon and Miss Phyllis Shand, two very good actors, did all that was possible with the lovers, and Mr. H. O. Nicholson presented the second-childhood of rusticity as an old, very old, bosmocked labourer. Miss Daphne Heard's occasional excursions into the barn made me wish that her part in the play had been longer, and Mr. Norman Claridge presented excellently a vacuous cowman.

G.W.B.

MUNICH'S COMING THEATRE SEASON.

Next summer Munich will excel itself with its festival plays, an impetus having been given by the anticipated large number of visitors coming to Munich, when the Oberammergau Passion Plays begin. Max Reinhardt is to present his staging of Strauss's "Fledermaus," that has been so successful. Pfitzner will conduct a "romantic evening"; Dr. Muck, a Beethoven concert, and Mengelberg will take his famous orchestra in May, to Munich. Toscanini is announced with the New York Philharmonic Orchestra, and Furtwaengler with the Berlin Philharmonic, while Bruno Walter will conduct Mahler's Light Symphony. Other unusual attractions are the international Bruckner Festival and a Richard Strauss week. The festival performances at the two Bavarian state theatres will be given as usual, the programme of the Town Theatre including Bernard Shaw's "St. Joan" and some Shakespearean comedies. In the Exposition Park, Talhoff's "Totenmal" is to be given.



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"SILVER WINGS."

AT THE DOMINION.

A romantic musical comedy by Dion Titheradge and Douglas Furber, adapted from Paul Dickey and C. W. Goddard's play, "The Broken Wing," with music by Jack Waller and Joseph Tunbridge, presented by Herbert Clayton and Jack Waller, at the Dominion Theatre on Friday, Feb. 14th.

Dan ..... Lancelot Quinn
Gilbert Nash ..... Ralph Richardson
Philip Marvin ..... Donald Mather
Jerry Wimpole ..... Lupino Lane
Basilio ..... John Kirby
Carlota ..... Tessa Deane
Sadie Cross ..... Emma Haig
Christopher Cross ..... Arthur Finn
Serenader ..... Ross Fairfax
American Cowboy ..... Art Fowler
Sir George Farley ..... Dennis Hoey
Inez ..... Désirée Ellinger
Pablo Santos ..... Harry Welchman
Cecilia ..... Iris Darbyshire
Producer ... William Mollison

The far reaches of the Dominion make the theatre a difficult proposition for a manager. Anything subtle or intimate is of little use with such a vast auditorium, and therefore Messrs. Clayton and Waller have built up exactly the right type of show in "Silver Wings." The proportions are broad and spectacular, for while a witty remark would be lost, the smashing of an aeroplane and the collapse of the side of a house seemed to be just the thing for the theatre. Really the whole of the musical comedy is a smash! That is, throughout the evening the management provide spectacle after spectacle that knock the audience flat. First of all, we saw "Silver Wings," the aeroplane in which Philip Marvin was to fly the Atlantic, in her shed, then the engine started up and, after a short black-out, we had a vision of her in the clouds neatly picked out by a spot from the wings.

After that the scene changed to Mexico and the living-room of Sir George Farley. Why so English a gentleman as Sir George should be living in these pleasant wilds with a daughter who spoke broken Mexican and wore some charming breeches I did not discover; nor does it matter. It is sufficient that he seemed to keep open house, for the place was invaded at times by vast hordes of bandits and Mexican ladies, who sang and danced a good deal better than most musical comedy choruses.

Of the story all that it is necessary to say is that Inez, the delightfully betrousered heroine, does not want to marry the picturesque Pablo Santos, whose occupation appears to be that of a licensed brigand. She prays in a soprano voice that was like a pure silver bell (for the heroine is, of course, played by Miss Désirée Ellinger) for an English lover, and he arrives through the roof. Unfortunately, the hero is found to have lost his memory when he recovers from the smash and the only clue to his identity is the name "Austin Reed" on his shirt. Not that this affects the course of true love. The potion that Inez with some foresight had prepared was not required, for the hero (although it came in useful for his droll mechanic), and in less than a couple of shakes she was in his arms singing "Asleep in My Heart."

The prompt answer to her prayer did not suit Pablo, who promptly arranged to capture Philip, and hold him at ransom in the ruins of Luma Vista, the remains of an Aztec City up in the mountains, that served as the bandits' headquarters. It was apparently an easily-accessible spot, for the whole party turned up a few days later, including Philip's friend from England. Then it appeared that the hero was the son of a millionaire, and as soon as he recovered his memory he picked up Inez and dashed off in a handy two-seater plane for New York, leaving Pablo to repeat his fine "Montezuma" number on an otherwise empty stage.

On the whole, the story, which is based upon that excellent romantic drama, "The Broken Wing," has been well told by Messrs. Dion Titheradge and Douglas Furber. There is plenty of good fun; some pleasantly tuneful music and three or four superb dance arrangements. Perhaps the most beautiful spectacle of the evening was the feathered ballet in the last act, in which the costumes ranged from the deepest red to pure white. The effect was one of the loveliest things I have seen in a musical comedy.

Certainly the most amusing moment comes in the scene between Mr. Lupino Lane, who plays the part of Philip's comic mechanic, and Mr. John Kirby, one of Pablo's bandits. The gun-play was excruciatingly funny. Mr. Lupino Lane is the supreme droll, and his clowning and tumbling and acrobatic dancing are alone worth a visit to the Dominion. Miss Emma Haig has a typical part, and her duets and dances with Mr. Lupino Lane are exquisitely diverting. How splendidly Mr. Harry Welchman acquits himself in these romantic parts. As Pablo he is a gloriously picturesque scoundrel with a smile that Mr. Douglas Fairbanks might envy, and a very much better voice! He is the ideal musical comedy hero or villain. Miss Désirée Ellinger brings to the part of Inez one of the purest voices on the stage to-day, and it gave me intense pleasure to hear her sing even the reminiscent mediocre numbers in "Silver Wings." Mr. John Kirby might have been given more to do. As the hero, Mr. Donald Mather acted attractively and sang charmingly. Mr. Ralph Richardson was very good in a small part; Mr. Art Fowler made one short appearance, and sound support was given by Mr. Arthur Finn, Mr. Dennis Hoey, Miss Iris Darbyshire and Miss Tessa Deane. Special congratulations should go to Mr. Ralph Reader, who arranged the dances.

At the end there were speeches from everybody and an immense ovation from the audience.

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WANTED, Gent. Violinist; long tour, commencing May. One used to C.P. preferred. Also Soprano and Baritone. Audition, Friday 11 a.m., Weathersby's, 3, Bedford-st., Strand, or send full particulars: Chas. Beanland, 60, De Laune-st., Kennington, S.E.17.

WANTED Immediately for R.A. (Portsmouth) Band, leading Violinist, also Solo Euphonium; experienced executants only; preference given to those combining a second instrument. Apply 'to Bandmaster, Royal Artillery, Clarence Barracks, Portsmouth.

WANTED, straight Leader Violinist, with personality, dblg. Tenor Sax; and good Alto Sax dblg. Rep. Violin; both good tone; for six months' Summer contract. Board and accommodation provided. Lowest terms, refs. and photos to M.D., St. George's Hotel, Margate.

WANTED, to Enlist in first-class Cavalry Band, experienced Bassoon and Saxophone players; others considered. Numerous lucrative engagements. Apply Bandmaster, 3rd Carabiniers, Canterbury.

WANTED KNOWN.
WALLY BEADLE
will hold an AUDITION for SAXOPHONISTS,
also
VIOLINISTS,
at Weathersby's, Bedford-street, on Thursday, Feb. 20th, 2 till 4.

WANTED, Saxophonist (young), E flat Alto; rehearse with small band for future engagements. J.D., 5, Barclay-rd., Fulham, S.W.6.

WANTED, Semi-Professional, or good Amateur, Wind Instrumentalist. Apply Imperial Band, 37, Wardour-street, W.1. Stamped-addressed envelope.

WANTED, Organist (Pipe); must be good performer and used to cinema work. Apply, with refs. and terms for six evenings and three matinees weekly (no Sundays), to Johnson, M.D. Grand Super Cinema, Gainsborough, Lincs.

WANTED, Pianist, good reader, for mutual practice. Violiniste, 57, Duncombe-hill, S.E.23.

WANTED, Girl Piano-Accordionist for long tour. State experience and salary. London audition necessary. Box 101, "The Era."

WANTED, 6-piece First-class Dance Band for large Restaurant in Free State. Reply, stating terms and when available, to Box "B," Eason's Advertising Service, Belfast.

WANTED, first-class Dance Band, 5-6 performers, or M.D. with personality, ability and energy, for large restaurant in Ireland. Full particulars and terms to Box 97, "The Era."

WANTED, Musicians for Stage and Dance Bands; also those who sing or dance, etc. Call, 11 to 1 o'clock, Wed. and Thurs., or write: SAVOY DIRECTION, 9, St. Martin's-court, W.C.2.

WANTED, Coloured Musicians, all lines, immediately. Lowest to Manager, 18, Mundy-st., Heanor, Notts.

WANTED,
FOR BIG STAGE SHOW.
E flat Sax doubling Family Saxes; must have a good tenor voice. Also B flat Sax, Trumpet, Trombone, Banjo, Piano and Drums; all lines.
Write at once, enclosing photo, terms.
Audition by appointment only.
No callers.
ALFRED VORZANGER.
Feb. 17th, Shakespeare, Liverpool.
Feb. 24th, Queen's Theatre, S. Shields.
Mar. 4th, Palace, Leicester.

WANTED for the Band of a Famous Scottish Regiment with long period of Home Service—Cornet, Clarinet, Brass Bass, Violin, 'Cello and Piano players, between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, 'The Era.

WANTED, Instrumentalists (wood-wind, brass and string), age 14 to 23. Home service. Numerous engagements. Ex. opportunity anyone des. taking up musical career. Apply Bandmaster, The Royal Sussex Regt., Shaft. Bks., Dover.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 149, "The Era."

BRISTOL CITY POLICE BAND.
WANTED, the following instrumentalists at once for above Band.
E flat and B flat Clarinets, Cornets, French Horns, and Bass player. Good experienced executants only entertained; preference given to those combining string instruments.
Age not over 28 years; height not below 5 feet 10 inches.
Director of Music: Captain F. W. Wood, M.V.O. (late Director of Music, Scots Guards).
Apply:—
The Chief Constable,
Central Police Office,
Bristol.

WANTED, Instrumentalists (Brass, Reed or String), age 14 to 23; home service; numerous engagements. Ex. opp. anyone des. taking up mus. career. Apply Bandmaster, 1st Btn. The Royal Sussex Regt., Shaft Bks., Dover.

WANTED Known, H.E. the Governor of Bengal's Orchestra has vacancies for a Pianist with a knowledge of an orchestral instrument, Solo Cornettist and 'Cellist. Promoted Sergeant after six months with orchestra. Must enlist. Apply Director of Music, Government House, Calcutta, India.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
(2 minutes from Westbourne Park Station. Buses 28, 31 and 46).
Phone: Abercorn 2317.
Office Hours: 10—4 daily; Saturdays 10—1.
Licensed annually by L.C.C.

WANTED Known,
MAID RISELEY, A.R.A.M., MUS. DIRECTOR AND LEADER, HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND STANDARD WORKS STUDIED.
Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.
ORGAN.—LESSONS (CINEMA ORGANIST) AND PRACTICES, WITH ORCHESTRA INCLUSIVE FEES
SAXOPHONE LESSONS by an expert and practices in dance music in the afternoons.
Reduced fees for pianists taking organ as second study.
DRUMMERS.—LEARN TO READ AND PLAY DRUMS AND XYLOPHONE. LESSONS BY WELL-KNOWN DRUMMER AND XYLOPHONIST, JIMMIE LITTLE. DRUMS AND LEEDY XYLOPHONE SUPPLIED FOR LESSONS.
Music from large library freely lent for home study.
Engagements provided, when proficient, in Cinema, Cafe, Hotel and Dance Bands. Over 50 late members in good positions at home and abroad.
Classes, continuous, held in our large, well-ventilated Hall with stage.
Junior Classes now formed, special tuition and reduced fees to backward instrumentalists.
Pianist and Violinists: Practices in quick-change pictures 1 to 2 o'clock on Tuesday, Wednesday and Friday; also Saturday mornings, 10—1 o'clock. Single practice or short course. Auditions and advice free. Special practice in dance music with orchestra on Tuesday and Thursday afternoons. Single practice if desired.
All Instrumentalists kindly send names and pars. for engagements.
THE WESTBOURNE DANCE BAND
(any number)
FREE FOR ENGAGEMENTS.
All coms. to M. Moir, Sec.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas, low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Music on hire—1d. per copy, from symphonies to fox-trots. Thousands of pieces to choose from. Cinema music (full orchestra and two pianos). The cheapest music lending library in London. Abbott's Lending Library, 47, Uxbridge-road, Shepherd's Bush, W. Phone: Riverside 2578.

WANTED Known, the Norris Music Lending Library. Expert fitting, low weekly terms. 57, Osborne-rd., Brighton.

MUSICIANS' WANTS.

WANTED, ENGT. BY FIRST-CLASS M.D. (VIOLIN); EX. REFS.; EXTENSIVE LONDON EXPERIENCE; CINEMA OR HOTEL. YOUNG, SMART. POWERFUL TONE. EXPERT AT CLOSE FITTING. 135, ABBEY ST., RUGBY.

WANTED, Engagement as Leader or Mus. Dir. (brilliant Orchestral and Solo Violinist); thoroughly experienced in cinema, concert work, and variety; disengaged through talkies. David Booth, 4, Meredith-road, Clacton-on-Sea.

WANTED, Engt. Pianist M.D. orch. double organ; 12 yrs. exp., good lib. J.S., Captain's Cottage, Worsthorne, Burnley.

WANTED by Pianist or M.D., any bus., anywhere; young, smart, first-class exp. all lines, fine lib. and refs.; also exp. Violin Leader disengaged. 44, Cranmer-rd., Brixton-rd., S.W.9.

WANTED, Engt. by smart Mus. Dir. (Piano or Baton), Cine-Variety or Hotel. Extensive experience. M.D., 51, Matlock-road, Leyton, E.10. 'Phone: Walthamstow 1437.

WANTED, Engt., Musical Director, Violin, late Macnaghten and Moss halls. Sykes, 11, Glynwood Gardens, Sheriff Hill, Gateshead-on-Tyne.

WANTED, Engt., Joseph Mitchell, Violin-Conductor (soloist); fine tone and technique; exp. cinema, restaurant or varieties; large library; highest refs. See Band Cards.

WANTED Known, Boy Violinist, aged 15, good tone and sight reader, cinema and dance exp.; small wage. 220, Philip-lane, Tottenham.

VIOLA.
Bournemouth Orchestra.
WANTED, Engt. by 3rd Viola, May. Refer Sir Dan Godfrey.
Dallas Fry, Pavilion, Bournemouth.

WANTED, Engt. Violin, combine Trumpet, small Band; dis.; circus, any bus. Tidswell, Cremona, Second-ave., Rhos-on-Sea, N. Wales.

WANTED Known, Violin, Vibraphone, Saxes, young Musical Director seeks engt., anywhere; would take repet in good orchestra. Box 100, "The Era."

WANTED Known, Ida Santarelli, Violiniste, Leader, free; exp.; any bus. 34, Stanley Gardens, N.W.3. 'Phone: Primrose 0984.

WANTED, Engt. by Young Lady Violiniste; exp. in straight and jazz. 31, St. James' Gdns., Wembley.

WANTED, Engt. by first-class Violinist (leader), brilliant soloist, library. Box 99, "The Era."

WANTED, Engt. expd. Violiniste, double Piano, good accompaniste; library; or with own Trio; mod.; aud. given. Box 104, "The Era."

WANTED by Violin, dble. Sax, Lead or Rep.; 4 years' exp.; terms, £3 5s. for 6 days; London or country; would dep. Write M. Vald, 60, Heath-st., Stepney, E.1.

WANTED, Engagement by Violinist (Rep.); cinema or dance work; no deputising. 'Phone: S. Novos, Archway 2882.

WANTED by Violiniste, Rep., engt.; lib.; double Piano; London only. 250, Amesbury-ave., S.W.2. 'Phone: Streatham 4271.

WANTED, Engt. exp. Violinist (lead or repetiteur), any business; refs.; any distance. Violinist, 19, Paxton-st., Hulme, Manchester.

WANTED, Engts., exp. Violinist dblg. B flat Tenor Sax. Gigs or perm. First-class exp. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED, Engt. by Violinist, theatre and cinema exp., P.C.T., also late Moss and Stoll Empires. Ives, 1, Deacon-st., Swindon, Wilts.

WANTED Known, first-class Violinist, lead or repet, with extensive lib. Also Drummer-Tympanist, with full kit. Vacant through Talkies. Excellent refs. Terms, joint £5.—Gabriel, 192, Watson's-rd., Blackpool.

WANTED Known, Carmen Valeska, Violiniste Leader, experienced all lines, disengaged; appearance, tone and style. Could supply first-class Trio. 59, High-rd., Kilburn, N.W.6. Maida Vale 3531.

WANTED, Engt. by Leader, combine French Horn; 9b. March 8th. J. Platt, Fern Cottage, Currier-lane, Ashton-under-Lyne.

MUSICIANS WANTED.

THE CINEMA BUREAU
(Recognised as the Trade Bureau everywhere).
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CHARING CROSS ROAD, W.C.2.

WANTED KNOWN,
TO AMATEURS.
DO NOT BE DISCOURAGED. WE ARE HERE TO GIVE YOU A START IN THE PROFESSION. QUALIFIED MUSICAL DIRECTORS ARE EMPLOYED FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION AND SIGHT READING EXPERIENCE. ORCHESTRAL CLASSES HELD DAILY FROM 10.30 TILL 12.30, AND ON TUESDAY AND THURSDAY EVENINGS FROM 6 TILL 8 P.M. THE VERY LATEST ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDY.

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IF YOU ARE OUT OF PRACTICE AND NEED SOME POLISHING UP, GIVE US A CALL. WE WILL GIVE YOU EVERY ASSISTANCE AND ASSURE YOU OF AN ENGAGEMENT AFTERWARDS.

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IF YOU ARE NOT ALREADY ON OUR BOOKS, WE ADVISE YOU TO DO SO WITHOUT DELAY.
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IF YOU REQUIRE AN EXPERIENCED FULL ORCHESTRA, QUARTETTE, TRIO OR ANY INDIVIDUAL INSTRUMENTALISTS, WRITE, CALL OR 'PHONE TO
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18, CECIL COURT,
CHARING CROSS ROAD, W.C.2.
'PHONE: TEMPLE BAR 1414.
Regd. L.C.C.

MUSICIANS' WANTS.

WANTED Known, disengaged, Winifred Bennet, L.R.A.M., Violiniste Leader, experienced all lines, dep. or perm. 12, High-rd., Woodford Green, Essex. 'Phone: Buckhurst 2491.

WANTED, Engt. by first-class Leader Violinist, doubling Alto Sax, Tenor Banjo and Guitar; of highest experience in straight and dance music; young, good appearance. 34, Park-drive, London, W.3. 'Phone: Chiswick 4556.

WANTED, Engt. by brilliant Leader, dblg. Alto Sax, exp. all lines; immense library. Leighton, 29, Manor Park-road, N.W.10.

WANTED, Engt. by young Rep. Violiniste; able to lead; thor. exp.; ex. refs. 1, F., "Woodhaven," Shepperton. 'Phone: Walton 671.

WANTED, Engagement by exp. 'Cellist, dblg. Tenor Banjo; London districts; any business. Box 584, "The Era."

WANTED by young 'Celliste, expd., engt., perm. or dep. London only. 'Celliste, 7, Cotleigh-road, N.W.6.

WANTED Known, Exp. 'Cellist open odd engts. or deputising. Shaw, Mitcham 3828.

WANTED, Engt. by thor. exper. 'Celliste. 49, Shrubbery-rd., S.W.16. 'Phone: Streatham 4112.

WANTED Known, experienced lady 'Cellist would combine orchestral playing with light domestic duties in hotel, hydro or cafe; Midlands preferred; state salary. Apply Box 94, "The Era."

WANTED, Engt. by exper. 'Celliste, dblg. Tenor Banjo; mod. terms. 'Cellist, 51, Bedford-road, Clapham, S.W.

WANTED, ENGT. BY FIRST-CLASS 'CELLIST, DOUBLING E FLAT ALTO AND B FLAT SOP. SAXES. GOOD OFFERS ONLY. H. VERNON, 80, WAVERLEY-ROAD, SOUTHSEA.

WANTED, Engt. by Solo 'Celliste (lady); experienced, concert, cafe, high-class cinema. Box 108, "The Era."

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakehall-road, Carshalton. 'Phone: Wallington 1696.

WANTED, Engt. by Orch. and Solo 'Cellist, good-class cinema or cafe, London or near. Buckler, 80, Halford-road, Hillingdon, Uxbridge.

WANTED, Engt. as 'Cellist; 15 years' experience in cinema and theatre; perm. or season. 'Cellist, 36, Beach-st., Bare, Morecambe.

WANTED, Engt., by Lady 'Celliste, doubling Banjo, expd. in both instruments. 'Celliste, 9, Westgate-terrace, Earl's Court, S.W.

WANTED, Engagement by String Bass, doubling Sousaphone (gent), and 'Cellist (lady). Brilliant soloist and orchestral player, powerful tone, A.R.C.M. Gent first-class vocalist, trained. Real first-class performers, experienced all lines. Willing to book now for season. Apply Box 72, "The Era."

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED Known, Jerry Farmer, Contrabassist and 'Cellist, disengaged (late Principal Bass National Orchestra of Wales). 45, Grange-rd., Stourbridge, near Birmingham.

WANTED, Engt. (through Talkies) by Double Bass and Sousaphonist; straight or jazz; experienced all lines; at lib. Feb. 21st; good refs. H. Richardson, 3, Westwood-avenue, Blackpool.

WANTED, by Double Bass dblg. Drums, Engt.; in or out of Town; exp. all lines. J., 6, Arthur-rd., London, N.7.

WANTED, Engt. by Bass: tenting season or skating rink. Black, 24, Melton-st., Euston, London.

WANTED, Engt. Double Bass, dblg. Sousaphone; cinema or variety; experienced and refs. A. T. Moore, 20, Seville-street, Brighton.

WANTED, Engt. by String Bass, dblg. Sousaphone; excellent vocalist trained; experienced concert, cafe, grand opera; this sit. 3 years' Sheffield leading picture house; dis. through Talkies. Would accept dance or stage band. Apply Basso, Cinema House, Fargate, Sheffield.

WANTED KNOWN, AL ROACH, Sousaphone and String Bass (hot), at liberty from Feb. 23rd. Ex-Kneller Hall, Paul Specht, Savoy Orpheans, Ritz Carlton, Montreal; recording, etc.; age 28; also arranger. Write c/o Ritz Dance Club, Whitworth-street, Manchester.

WANTED Known, Sousaphone—Rogers—open dance and straight. 'Phone: Reliance 2567. 38, Foxley-rd., Brixton.

WANTED Known, high-class Flautiste and Piccolo soloist, combines full percussion; experienced artist, refs.; Summer or perm. Sybil Knowles, 22, Milverton-terrace, Leamington Spa, Warwickshire.

MUSICIANS WANTS.

WANTED, Engt. Flute, Piccolo, Alto Sax, exp. any bus. Dora Coles, 12, Elm-rd., Higher Tranmere, Birkenhead.

WANTED, engt. by first-class Flautist, dia. through talkies; excellent references; high or low pitch; audition anywhere. R. W. H. Wright, 125, London-road, King's Lynn, Norfolk.

WANTED, Engt. by experienced Flautist doubling B flat Tenor and Sop. Saxophone; straight or dance; season or permanency. 20, Fern Bank, Nelson, Lancs.

WANTED, Engt. by first-class Clart. dblg. Alto Sop. Saxes; soloist; sight reader; cinema or hotel. Box 106, "The Era."

WANTED Known, at liberty, Clarinet dblg. E flat Sax; perm., theatre work pref.; exp. A. H. Popple, Clar. and Sax., 86, Sycamore-rd., Nottingham.

WANTED, Engt., Sax, Tenor, Alto, Sop. and Clarinet. 70b, Portsdown-rd., Maida Vale, W. Paddington 3415.

WANTED Engt. by Lady Sax, dblg. Piano. 11, Glazebury-road, West Kensington. 'Phone: Fulham 6329.

WANTED, Engts by E flat Alto, C Melody and Soprano, Sax; any distance. F. D. Hill, 16, Fortess-rd., Kentish Town. Hampstead 5181.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED Known, Alto or Tenor Sax, dblg. Clarinet and Violin, open for gigs or perm. W. H. Baker, 58, Medway-road, Bow, E.3.

WANTED, Engts. by Tenor Sax-Violin; ex. reader, S. or D. Flippence, 128, Allison-rd., N.8. Vic. 9200. Ex. 111.

WANTED Known, Billy Quarton, Disengaged; any bus. See Cards.

WANTED, Gigs; young, experienced; Alto, Tenor, Sop., Clar. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED Known, Alto or Tenor Sax, Clar. vacant, vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, experienced Saxophonist at liberty for odd dates. George E. Jones. (See Musicians' Cards).

WANTED, Engt., Alto Sax (gigs or dep.); good tone, ex. vocalist; young, smart. Reg Harrison, 182, Higham-rd., Tottenham. 'Phone: Ger. 5901, Ex. 16.

WANTED KNOWN, JACK WESTON, MODERN STYLIST, ALTO (OR TENOR) AND BARITONE SAXES, CLARINET, VIOLIN AND VOCALIST. Concluding Albert Palais, Glasgow, 22nd. Offers and enquiries: c/o Cameron, 371, Bath-street, Glasgow.

WANTED, BY ALTO SAX, DOUBLING CLARINET, PERMANENT OR GIGS, YOUNG, SMART, SIGHT-READING AND TONE, STRAIGHT OR JAZZ. M. AVORY, 5, RUTHERFORD HOUSE, OAKFIELD RD., PENGE, LONDON, S.E.20.

WANTED by Saxophonist, Alto, Ten., Bar., Sop. and Clar., permanent engt. or gigs. Own car. Burne, 11, Chatsworth-rd., W.4. 'Phone: Chiswick 5829.

WANTED Known, young Lady Sax, E flat Alto, would like to join dance band for practice or otherwise. 'Phone 780 Rusholme. Miss W. Baker, 18, Blossom-ave., Oxford-rd., Manchester.

WANTED Known, Alto Sax, doubling Clart., open for engts. any line; sight reader; 17 years' Army experience. Abbott, 83, Gold-st., Stepney Green, E.1.

WANTED, Engt., Sax, E flat Alto, dblg. Violin; evenings only. Heryett, 19, Lavender Sweep, Clapham Junction, S.W.11. 'Phone Batt. 5465.

WANTED, by exp. B flat Tenor Sax, doubling Violin, gigs or perm. engts. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED Known, Tenor Sax or Trumpet; read anything; either instrument. Holborn 8003. Few, 1, Digby-rd., N.4.

WANTED, ENGT. BY FIRST-CLASS ALTO SAX, DBLG. SOP. BARITONE, CLAR., BASS CLAR. and VIOLIN. VACANT FEB. 22nd. OFFERS TO DRIVER, PLAZA BALLROOM, DUMFRIES.

WANTED Known, young, experienced E flat Alto Sax requires gigs. Lionel, 7, Kingston House, Camden-street, N.W.1. 'Phone: Welbeck 2012.

WANTED Known, Trumpet, first-class, young, modern style, expd., wants odd gigs. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED, Engt. by Brilliant Trumpet; late 5 years' O'Mara Opera Co.; tour or perm. F. Butler, "Sunnyside," Shilton, Coventry.

WANTED, Engt. by LADY TRUMPET, dblg. 'Cello and Piano; straight or jazz. 'Phone: Sydenham 2950.

WANTED, Engagement, Trumpet/Cornet, expd. military bands, orchestras, gigs, etc. Angel, 172, Edward-street, New Cross, S.E.14.

WANTED, Gigs by Trumpet, who has played for Ambrose and Hylton's Bands; real hot style. 'Phone Tott. 1205.

WANTED Known, Trumpet, exp., now open for gigs, etc.; modern style; reliable. Tott. 1388. 24, Vartry-rd., Stamford Hill, N.15.

WANTED Known, Lady Trumpet, dblg. Violin and Banjoline, disengaged. 52, Disraeli-rd., Putney, S.W.

WANTED by Trombonist, position in orchestra or band; 7 years' experience as soloist; highest references. Box 582, "The Era."

WANTED, Engt. by reliable Trombonist, double on String Bass; fully exp. all lines; anywhere. Box 96, "The Era."

WANTED, BY TROMBONE (MODERN STYLE), DBLG. TENOR AND SOP. SAXES. ANY BUS. VAN HUSEN, 21, SMAWTHORNE-AV., CASTLEFORD.

WANTED Known, Trombone, dblg. String Bass (picking and slapping) open for offers, from Easter. Reply Box 102, "The Era."

WANTED Known, first-class Trombone vacant; season or perm.; experienced all bus.; reliable. Fawcett, 10, Heathfield-rd., Ayr, Scotland.

WANTED, Engt. by Organist, experienced any type; willing to dep. Organs, 26, First-av., Walthamstow. 'Phone: 1289 W'stow.

WANTED Known, Organist, experienced, free to deputise; any type. 4, Parkside, Cricklewood, N.W.2. 'Phone: Willesden 2221.

WANTED, change by Organist; any type; expert performer, perfect fitting. Please write Box 88, "The Era."

WANTED, Engt. Organist (solo), Wurlitzer or other type. Would deputise. Organist, 20, Royal-hill, Greenwich.

WANTED, Engt. by exp. SOLO ORGANIST. Exp. Sound control. Tott. 3892.

WANTED, post by Orchestral Organiste, Mustel, reed, long experience, good sight-reader, refs. 12, Spezia-road, Harlesden, N.W.

WANTED, Engt., Panatrope Operator or Relief Pianist. 12 yrs.' cinema exp. Miss V. Ray, 34, Elphinstone-rd., Hastings.

WANTED by smart Orch. Pianist, deputising or permanency; all-round exp. Last week, Wood Green Empire. Margaret Lowe, Maida Vale 3279.

WANTED. PIANISTE REQUIRES HIGH-CLASS HOTEL OR CAFE BUSINESS, STRAIGHT AND DANCE. YOUNG, SMART APPEARANCE. OFFERS FOR SEASON OR OTHERWISE. BOX 90, "THE ERA."

WANTED Known, smart, expd. young Dance Pianist, own library, modern style, wants gigs. Abbott, 10, G

MUSICIANS' WANTS.

WANTED, Engt. Pianist and Violinist (lib.), young and smart; no fancy prices; anywhere. M.D., 4, Salisbury-rd., Currock, Carlisle.

WANTED, Engt. by first-class Orch. Pianist, cinema, hotel, etc., double 'Cello; young, reliable, good refs. Pianist, 127, Earls-road, Nuneaton.

WANTED, Engt. by first-class Pianist; thoroughly experienced; good references. Pianist, 5, Priory Gate-rd., Dover.

WANTED Known, first-class Pianist disengaged; resident; ex. refs. Chas. Dawson, 26, Rawlins-st., Fairfield, Liverpool.

WANTED, by Dance Pianist, young, smart, reliable gigs, etc. C. T. Smith, 33, Gibson-square, N.1. City 9921, Ex. 89.

WANTED, Cinema Engt. in South Western Counties by thoroughly exp. Orch. Pianiste. Miss Richards, 29, Gloucester Place, London, W.1. 'Phone: Welbeck 1536.

WANTED Known, Dance Pianist (hot style) requires evening engts. Car. Own library. G. Good, 28, Montana-rd., S.W.17. Streatham 7623.

WANTED, Engt. by young Orch. Pianiste, exp. cinema, straight and dance. Pianiste, 5, Wellesley-terrace, Newcastle-on-Tyne.

WANTED, Engt. by well-known Orch. and Solo Pianiste, expert in picture, variety and dramatic work. Miss Elsa Spearing, West Lea, 15, Norwich-avenue, Bournemouth West.

WANTED Known, expd. Relief Pianiste, regular deputising, etc., any district; moderate terms. Pianiste, 323, Church-road, Leyton, E.10.

WANTED, Engt. by Orchestral Pianiste; ex. refs., eight years last engt. Glover, 34, Gourock-road, Eltham, S.E.9.

WANTED by Pianiste, Orch., engt., London only; lib.; double Violin. 250, Amesbury-avenue, S.W.2. 'Phone: Streatham 4271.

WANTED by Dance Pianist, situation, deputising or permanent. Apply S. Bonner, 85, Gaisford-ave., Kentish Town, N.W.5.

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(Continued from page 13).

Lawrence Wright Music Co.

Much curiosity has been evinced by the new slogan from the "Wright" House. It's pronounced "Marssy," which heralds the early production of a new Horatio Nicholls Jos. Geo. Gilbert song sensation. Artists should be on the look out for this number, which, by all accounts, will be one of the biggest winners the house of "Wright" has yet handled.

We saw John D. Roberton's production, "The Dug-Out Melody," at the Granville, Walham Green, this week. Without doubt the outstanding hits were that wonderful heart appeal ballad, "I Wish I had Died in My Cradle," "My Wife Is On A Diet," and "Now I'm In Love." These were all put over in a wonderful manner and were accorded a great reception.

Rich and Galvin, whom we saw at the Victoria Palace, have unquestionably the greatest number they have handled for years in "Speaking of Kentucky Days," which received a great measure of appreciation at that great house of variety.

At the Alhambra Theatre, we have Barbara Austen, who stands midst other entertainment like a jewel. Her wonderful rendering of that new ballad, "Silv'ry Moon," wins great applause. A line from Vi Lane, who is with "Breakaway" revue, informs us of the phenomenal success this clever artist is making with that ballad hit, "The World's Greatest Sweetheart."

Sandy Powell, appearing this week at the Hippodrome, Liverpool, writes to the effect that "Don't Be So Unkind" is going great. Sandy featured this number at the Borough Theatre, Stratford, in pantomime, and his continuance in variety speaks much for its undoubted merit. Jean Andrews, at her engagement last week, featured three great Wright hits, namely, "World's Greatest Sweetheart," "Silv'ry Moon," and "Speaking of Kentucky Days," all of which were hundred per cent. winners for her. At the Metropole, Glasgow, with those great numbers, "Ain't Misbehavin'," "Come On, Baby," and "Jollity Farm," Albert Whelan had his audiences asking for more, which proves his wonderful discrimination in vocal offerings.

New publications, price 2s. (no professional copies): "Cincinatti Daddy," "Sweet Mama."

Joe Morrison is featuring "I Wish I Had Died In My Cradle," "Bunkey Doodle I Doh," and "Happy Days Are Here Again," in his production of "Great Stuff This." Joe Morrison tells us that all these hits are great stuff.

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LONDON VARIETY THEATRES.

[Continued].

VICTORIA PALACE.

Miss Dora Maughan returns to scenes of former triumphs here this week, and on Monday she had a big reception. The Bad, Bad Woman has a strong "Will" but a weak "Won't" in her first song, and follows with a "Bad Women of History" number. "The Pillion Riding Wife," "They're Not What They're Painted To Be," "Back in Your Old Back Yard," and "It All Depends on You," before and after marriage, are all sung with that rare piquancy and charm associated with all Miss Maughan's work. She was accorded a special call in front of the tabs at the close, and she made a short speech of thanks.

Rich and Galvin, "Two of a Kind" are enthusiastically received also. Their turn comprises some of the most brilliant footwork in variety, and audiences here are not slow to appreciate it. Rupert Hazell and Elsie Day have a really excellent act in "Harmonylarity." Mr. Hazell has one of those delightful confidential styles that gets there every time. He has some really excellent patter, and when Miss Day appears at the back in a scene glowing with red, she looks most picturesque. She sings in fine style. A call in front of the tabs drew forth some more humour. When Miss Lee Mason first appeared, the audience was completely nonplussed as to her sex. She opened with a Vanity Case number, then sang "I May Be Wrong." After Mr. Stan Scott, who cleverly assists her at the piano, has rendered a solo, Miss Mason appears in Parisian costume, and sings "Monsieur," and throwing off her wig, reveals a man's close crop. Then she sings "Jimbo, Jambo," however, and removes this "crop" and reveals a mass of beautiful dark curly hair. Her closing song is a good one, too.

The Jovers kept the audience in roars of laughter with their brilliant burlesques. Their opening with its wealth of fun from musical instruments, their acrobatic nonsense with some really clever work in it that is almost overlooked, so great is the comedy, and their final burlesque dance, as funny as anything on the halls, is really classic comedy.

The popularity of magical acts with variety audiences was amply demonstrated by the big reception accorded Mr. Gus Fowler, the Watch King. Of course his act is one of the best of its kind, and his technique brilliant. The number of watches and clocks he accumulates from nowhere during his show is really amazing. Handers and Millis are well described as "Those funny chaps with new ideas of comedy." Their act is indescribably funny, and all their gags and stunts are as original as they are funny. Joe Boganny and his College Boys in "Some School" provide the last turn, but they are so popular and the act is so full of good things that everyone waits to the end to see it through.

HACKNEY EMPIRE.

At this popular Stoll theatre, the attraction this week is the musical comedy "That's a Good Girl."

Fred Kitchen, junior, and Ethel Stewart supply most of the fun and are specially enjoyed in the song number, "The One I'm Looking for," when Joy assumes the character of a telegraph girl. The chief vocalists are, very rightly, the operatic stars, Nell Shepherd and Franklyn Ives, who are best in "Parting Time." The tuneful strains of "Fancy Our Meeting" is constantly cropping up throughout the performance. The part of Aunt Helen is made the most of by Marie Greenhouse. Henry Adnes is very amusing as the operatic conductor who finally brings the great prima donna "to heel." George Rydon carries the part of Moya's father with a happy air. The dancing chorus is a fine one and does credit to the première danseuse—Teresa Majer—who gives a tasteful solo dance. Edward Willey is a youngster who is smart on his feet in a dance which is worked in.

LONDON SHOREDITCH.

Among the varied attractions at this variety resort mention may be made of those two happy songsters, The Brothers Walsh, are a bright and melodious pair of vocalists who delight the audience with a choice selection of popular ballads. Perhaps their best selections were "She's Funny That Way," "Izzy—Is He," "There's No Friendship in Business." The turn was a great success.

Syd Seymour, as the conductor of the mad hatter band, is a very quaint person indeed and his antics never fail to amuse, while the melody captivates. Dan sings "The World's Brightest Sweetheart is You," delightfully. Dan's comic carol "Baby, Don't Be So Unkind," is a scream.

Jimmie Ferguson, the dark clown of syncopation, in "Because The Sun Is At My Window" with a capital dance, which he seems to enjoy nearly as much as the audience, and "I Feel I'm Falling," with its novel accompaniments of make-up. His lecture on anatomy too is very funny. "Come On, Baby," and "Don't You Worry About Me," new version and old, is another good item. Brown and Brownie are a clever pair of coloured folk who foot it featy and then Brown threatens to be funny and then subsides into a step-dance with impersonations which were distinctly droll. The Bessie Leslie Girls contribute speciality dances.

Yeomans and Starr, the comedy eccentric acrobatic dancers do some wonderful balancing tricks and weird calisthenic exercises which are well received. Joan Vallis, the cute quick-change dancing soubrette, warbles popular ditties and does Lancashire clog dances with equal facility. Jones and Thomas in "Men Were Deceivers Ever" is a comical caricature of woman's total eclipse of man, in which the weaker vessel shapes her own course with consummate strength—of purpose!

Bob Barlow is a great favourite in "King of the Road" and his anecdotes are good of their kind. Wal Leopold & Co., acrobats, conclude.

THE METROPOLITAN.

An exceptionally popular bill at the Metropolitan this week is accorded all the enthusiasm it deserves. Phil and Phlora are first turn, but experience none of the coldness often given to an act holding that position, for their claim to be "bright young people" is well justified by their pep and personality. Geo Betton tells his stories—and they are good ones!—with a waggish air that gives them zest. He also sings a clever song parodying popular melodies.

Florrie Forde, public favourite, is in good form, and her choruses are received with shouts of recognition. After a new song, "Oh, Maggie, What Have You Been Up To?" she gives a selection of old favourites, including "The Old Bull and Bush," "Tipperary," "Has Anybody Here Seen Kelly?" and "Flanagan" Archie Glen, subtle as ever as the inebriated gentleman, asks his ridiculous questions and receives the same burst of hilarity after each. Archie knows just when to stop fooling on any particular point, a restraint that does much to ensure the artistry of his act.

There is an unusual turn in the juggling of Frank Boston, smartly assisted by Betty, and his rapid handling of clubs and plates is responsible for some real thrills, his personality adding interest to the act. Jenny Howard receives an undoubted welcome. Her style of comedy has a very original flavour, and her short, snappy imitations of the Houston Sisters, Ann Suter, etc., were quickly recognised and brought the deserved applause. She is assisted by Percy King in her funny songs, "You Never Know" and "The World Snapped Its Fingers." In response to repeated calls, Jenny sings a "straight" number, "The Pagan Love Song," which proves as popular as her comedy work.

When Coram takes the stage we recognise as smart a showman as ever was. His dialogue is fresh, funny and topical, and his marvellous concentration never fails throughout his long act. Jerry Fisher looked as fresh as paint, too! As the final turn, Ross and Jerome, in a cabaret scene, are versatile. Ross—or is it Jerome?—can impersonate the male, step-dance, ballet-dance, and sing, and her partner is a neat worker, too. One must not overlook the Six Rose Girls, who render a couple of dances effectively.

"THE DUG-OUT MELODY."

AT WALHAM GREEN.

Mr. John D. Robertson, for Douglas Productions, presented "The Dug-out Melody" at the Granville, Walham Green, on Monday. It is in eleven scenes, with various tabs between them, and has been well written and produced by Mr. Harold Dayne. The first scene is laid outside the Coliseum music-hall in 1914, when war is declared. Most of the subsequent scenes take place in France, and here drama and comedy are nicely interspersed.

The advantage of a show of this type is that nearly all the comedy is connected with the plot, and Mr. Jimmie Leslie sees to it that this comedy is well put over. He is very funny throughout, and though diminutive in stature, is equally great in comedy. Whenever he faces the footlights, the fun is fast and furious. Mr. Harold Dane, in a kind of dude part, assists in most of the comedy scenes. His work throughout, too, deserves praise. Miss Kathleen Ellis is a charming comedienne. She looks most attractive in many of her costumes, acts with rare distinction and sings delightfully "Still They Fall in Love," "Madamoiselle Très Bon," "My Mechanical Man" and "The Wedding of the Toy Tin Soldier," and dances cleverly. Another big success is scored by Miss Mona Ellne, a talented comedienne "to not only has a fine voice which she uses ea'ly, but she, too, is a captivating dancer. Her numbers include "I'm in Love with You" and a land girl song. Cullen and Perry appear in a good many scenes, and contribute several specialities, including "Only Me Knows Why," "If they put Honolulu back in Ireland" and "Bill and Bob" with conspicuous success. Some capital character work is put in by Mr. Frank D. Fraser, as the Sergeant Major, and by Mr. Edwin Bennett as a German spy. Mr. A. W. Cotrell is good as a mill owner, and Mr. Tony Raglan not only fills several rôles with success, but contributes his musical speciality, which is much enjoyed. Messrs. Fred Wilson, L. Cott, Oswald Jones, Clifford Booth, Charles Davies, Glynn Rowlands and Billy Newman, and the Misses Evelyn Moody and Nancy Wilkins complete the fine cast.

The Melody Four are capital harmonising vocalists, and all their selections are loudly applauded. The Melody Girls, ten dainty and pretty damsels, form an attractive singing and dancing chorus.

(Continued from column 6).

of champagne to attract him, laughter rang loud and long. Another trio who did the same thing was Mr. Charles Austin, Mr. Talbot O'Farrell and Mr. Charles Coborn. One of these was disqualified, however, for "bumping and boring."

The Guests.

Among those present not already mentioned were Miss Hilda Mundy, Mr. and Mrs. Val Parnell, Mr. and Mrs. Horace Reeves, Miss Joan Reeves, Mr. and Mrs. Cyril Percival, Mr. Billy Rutherford, Miss Elsie Bower, Mr. and Mrs. Alf Byron, Mr. G. S. Melvin, Mr. and Mrs. George Jackley, and Nat and Joy, Mr. Frank Varney, Miss Teddie Butt, Miss Clarice Mayne, Miss Billie Houston, Mr. Robb Wilton, junr., Mr. Maurice Cowan, Miss Jennie Gregson, Mr. Ernie Chester, Mr. Horace Goldin, Mr. William Matthew, Mr. Bert Vasco, Mr. George Clarke, Miss Daisy Dormer, Mr. Victor Moreton, Mr. Joe O'Gorman, Mr. Joe O'Gorman, junr., Mr. Dave O'Gorman, Mr. Joe Elvin, Mr. Charles Hayes, Smiling Billy Mason, Mr. Debroy Somers, Mr. Will Hay, Mr. Norman Long, Mr. Percy Honri, Miss Mary Honri, Mr. Jimmy Nervo, Miss Phyllis Pleydell, Mr. Henry Sherek, Miss Lottie Albert, Mr. Billie De Haven, Mr. Fred Russell and Mr. George Robey. It is, of course, impossible to give a complete list where so many of the leaders of the profession were present.

"MY WIFE'S FAMILY."

American Farcical comedy, by Hal Stephens and Harry B. Linton, produced at the Prince's Theatre, Bradford, on Monday, February 17.

Stella Gay	Nesta Lloyd
Arabella Nagg	Jean Lester
Ima Nagg	Kathleen Kilfoyle
Sally Nagg	Angela Barrie
Noah Nagg	Pat. W. Williams
Willie Nagg	Norman Matthews
Dolly White	Florance Mathews
"Doc" Knot	James Prior
Sergeant Trackem	C. J. Vidler
A Constable	P. Sheppard
An Ambulance Driver	Harold Kenney
Jack Gay	Fred Duprez

The above play, which Mr. Fred Duprez presented at Bradford on Monday, is one succession of farcical complications in which the fun grows furious. The family into which Jack Gay has married appears to be made up of a mixed crowd, including a brother-in-law who is a waster, a flapper sister-in-law who wishes to be a film star, a hen-pecked step-father-in-law, and a suspicious mother-in-law who has all the faults of all the mothers-in-law who have ever been written about, and a few of her own. As if this were not enough, there is anntterfering old bungler of a horse doctor, who, owing to the shortage of horses, is reduced to making a living by any odd job, from tuning pianos to selling weed-killer.

Willie Nagg, the brother-in-law, has secretly married his sister's parlourmaid and there is a baby which has been put out to nurse and thus kept in the background. Sally, the maid in question, receives a note telling her that if she loves her dear one (meaning the baby) she must come at once. At the same time Jack Gay receives a note regarding a piano which he is secretly buying as a present for his wife on her birthday. He refuses to discuss the contents of his note and this makes his mother-in-law suspicious. Later she finds the note which the maid has inadvertently dropped, and immediately takes it to Mrs. Gay as evidence of her husband's duplicity.

From this point the fun is fast and furious. Jack thinks that his wife has got the letter relating to the piano and is angry with him for buying such an instrument when he knows that her mother detests them, and thus they go on at cross-purposes. To make matters worse, "Doc" Knot has secretly introduced Dolly White, an actress, into the household to give lessons in acting to the young aspirant for a stage career, and the lame excuses which Jack Gay makes for her presence there only intensifies the suspicions of the mother-in-law, and there is pandemonium in the household.

The baby and the piano are smuggled into a summerhouse in the garden. Unaware of the baby's presence and thinking only of getting rid of the piano which he believes to be at the bottom of all the trouble, Jack Gay blows the summer house up with dynamite and is then arrested for having murdered the baby. In the end matters straightened themselves out all right, but not before the audiences had made their sides ache with laughter.

Fred Duprez as the husband carries most of the humour on his own shoulders, and carries it as easily as he carries the load of worry which his mother-in-law tries to heap on to him. The comedian's dry style of humour makes him a tremendous success. Florence Matthews is excellent too as the misunderstood actress. Jean Lester is most convincing as the mother-in-law, Pat W. Williams has a capital comedy part as the step-father, and James Prior is good as the "Vet."

The part of the wife is well played by Nesta Lloyd. Kathleen Kilfoyle is smart as the flapper, and the rôles of Willie Nagg and his parlourmaid wife are well done by Norman Matthews and Angela Barrie respectively. The play has been produced by Fred Tripp.

DEATH OF MME. KIRKBY LUNN

Music-lovers have suffered a great loss by the death of Madame Kirkby Lunn, which occurred at the singer's St. John's Wood home on Monday night, following an illness of five months' duration. Mme. Kirkby Lunn, was born in Manchester fifty-seven years ago. In 1893 she studied singing with Albert Visetti at the Royal College of Music, and the following year she won a scholarship there. Her first important public appearance was when she sang the principal mezzo part in Stanford's Irish opera, "Shamus O'Brien," which was produced by Sir Augustus Harris at the old Opera Comique Theatre in the Strand. Then, for three years she toured with the Carl Rosa Opera Company, playing Wagnerian parts and rôles in lighter works such as "Carmen." She came definitely to the front in 1904, when she sang Amneri's in Verdi's opera "Aida," in the grand season at Covent Garden. The same year she sang in the Festival of Elgar's Oratorios, also at Covent Garden.

For ten years Mme. Kirkby Lunn remained at Covent Garden during the grand season, when she became identified with such rôles in Wagnerian drama as that of Erda, Fricka and Kundry. After the war, owing to the uncertain conditions prevailing in the operatic world, she confined herself chiefly to concert appearances

Ella Shields.

Arrangements had been made for Ella Shields to sail for America last week, but acting on medical advice, she re-arranged her plans, and will make a combined health and business trip to South Africa. Ella leaves on Friday afternoon by the "Kenilworth Castle," and will return here in May. Bon voyage.

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LADY RATLINGS' REVELS.

FIRST ANNUAL DINNER AND BALL.

Sunday night at the Kit-Cat Restaurant was a memorable evening. A more auspicious start for the first function organised by the Grand Order of Lady Ratlings cannot be imagined.

Queen Ratling Minnie O'Farrell was in the chair, and after the toast of "His Majesty the King" had been honoured during the very excellent dinner, Miss Gwladys Stanley arose, almost before it was over, to propose the toast of the Grand Order of Lady Ratlings. She was only an understudy, she said, as Miss Ella Retford should have proposed that toast, but owing to a cold she was not able to be there. Her husband was "doing a bit of good work up in the north." She referred to the excellent work done by the Lady Ratlings, and asked everyone present to drink to their health.

Queen Ratling.

In her reply, Queen Ratling Minnie O'Farrell said that she was not used to the limelight. She usually took a back seat and her husband did all the talking. That night she was going to say a few words, however. She was proud to be in that position. Their Order only started eight months ago, so they were all the pioneers, and the pioneers didn't get the glory usually. They were just beginning to cut their teeth, and the first one, cut that evening, must be accounted a jolly good one. Their foundation was a strong one, and the principles of the Order were good comradeship and the sinking of self for the good of the whole. It was difficult, perhaps, to get eighty women to agree, but they had all been wonderful in the way they had got on. They wanted to thank Mr. Jack Hylton for his generosity in playing for them. He had said at once: "I'll play for you until two." Mr. Pete Mandell had given up a very important engagement to be there to play for them. Mr. Hal Swain wasn't even a Rat, and he said at once that he would play for them. She also wanted to thank the Kit-Cat people for all they had done for them. The Ball Committee had all worked hard, and Princess Ennis Hylton had worked like a brick, although suffering from a bad cold. If she might borrow a bit of Charlie Austin's slang, she would like to say that her "old pot and pan" had done nothing except pay for the tickets. The Water Rats had all been most helpful to them. In conclusion, she thanked them for coming that night and hoped they would have a jolly good time.

First Princess Ruby Austin.

Proposing the toast of "The Grand Order of Water Rats," First Princess Ruby Austin said that every one knew the Rats as the best and finest men in the profession. It might have been better if they hadn't come that night, but they were their husbands and they were tied up to them; "and a nice bright packet I'm tied up to" said Mrs. Austin, which brought a mild but suitable remonstrance from the indomitable Charles. He had insisted on coming, and there he was with a boiled shirt and a parched tongue. She could tell them some funny stories about the men's curiosity, especially on Lodge days, but she would refrain. "Coming from the ridiculous to the sublime, as the actresses say," continued Mrs. Austin, she wanted to thank the Grand Order of Water Rats for their kindness the whole time they were forming their Order. Past King Rat Fred Russell wrote for them their beautiful ritual, and they all appreciated the valuable advice of King Rat Talbot O'Farrell. Stanley Damerell, too, had been of great assistance. She would not say any more, otherwise her "old pot and pan" would retort, "Can't she jaw?"

King Rat.

Replying to the toast, King Rat Talbot O'Farrell said they had already heard speeches from two Lady Ratlings. He had listened to them patiently, even to his wife. She was gentle! These ladies had worked like Trojans to make that evening a success, but heaven knew how some of them had suffered! It looked as though the much maligned music-hall profession was still in the entertainment world. The previous night the B.B.C. broadcast what purported to be a replica of the music-halls of the nineties, but it did not strike him very favourably.

He thanked them all, on behalf of their grand and noble profession. The Water Rats were the greatest bunch of good fellows in the world, and the Lady Ratlings the greatest bunch of good girls.

Second Princess Ennis Hylton.

Proposing the health of the visitors, Second Princess Ennis Hylton said how happy and proud she was to belong to that wonderful Order. Most of them were wives of prominent music-hall artistes, and when they were introduced it was usually a case of "Mr. So and So, the famous so and so, and, oh yes, meet Mrs. So and So." It was usually a case of "Meet the wife, but don't laugh." Now they had a glory all their own!

The Press.

Musical Ratling Kate Alexandre proposed the toast of "The Press," and said how valuable the Press was to the profession. They offered them a thousand thanks, and coupled with the toast the names of Mr. Hannen Swaffer and Mr. James Agate. In reply, Mr. Hannen Swaffer said that there was nothing more typical of England than the English music-hall. In their gatherings he found nothing but good comradeship.

"Our Queen Ratling."

Past Queen Ratling Lilian Russell proposed the toast of "Our Queen Ratling," whom she described as a staunch pal and a jolly good sport. Queen Ratling Minnie O'Farrell suitably responded.

The Entertainment.

Mr. Pete Mandell and his Rhythm Masters played popular selections during dinner in fine style, and their old-time numbers were briskly taken up. Dancing to the strains of Hal Swain's Band and Jack Hylton's Band took place until two in the morning, and they both did well. Charlie Austin took the baton from Jack at one period, and there were numerous other "stunts" indulged in, the old-time dances proving very popular. The "surprise" item was a race on wooden horses, which were not too easily propelled, and for which Mr. George Rhodes Parry was announcer. Mr. Harry Duller and Mr. Tom Edwards were respectively first and second for the men, and Miss Jill Harris and Mrs. Bob Berry for the ladies. Then Mr. Billy Caryll, Mr. Charlie Gold and Mr. Teddy Knox raced for stakes to be handed to the Benevolent Fund. This was screamingly funny, and when Jack Hylton went up to Billy Caryll with a bottle

(Continued in column 3).

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The Realm of Music

By L. HENDERSON WILLIAMS.

FAY FERGUSON.

This young pianist presented a well-varied programme at her second recital in Wigmore Hall on the 10th inst., though the fact that she took a subjective view of all the music deprived it of essential variety in character. She is undoubtedly in earnest and, in the César Franck-Bauer "Prelude, Fugue and Variation," took pains to bring out what she considered the more intimate beauties. But it was the reflection of her own personality more evidently than the composer's, and the same thing occurred in her playing of Mozart's Sonata in A minor. If, as we imagine, Miss Ferguson aims at more than mere agreeable playing, she must learn to slough her own views in favour of the composer's views—to the greatest extent that she has mental ability to see them. She has valuable pianistic assets:—a very musical touch, fluent in scale-work and effective in *legato* and a natural refinement resulting in clean and accurate performance and the avoidance of all extravagances.

SCHNABEL.

Arthur Schnabel stands by himself amongst executive artists as Delius does amongst creative. One can compare him only with himself at different moments and in relation to different composers. At his second recital in Queen's Hall on the 11th inst., we perceived afresh his immense reach . . . and his limitations. For intellect itself, permitted to usurp the whole field, is a limitation. Man, imperfectly evolved as he still is, is at his highest when reason and feeling are equal. No creator inspires the worship called forth by supreme art unless his work stirs feeling as well as thought. There were moments when Schnabel was playing on Tuesday when one was aware, willy-nilly, that the material of feeling had been perceived and was forcefully presented, but feeling itself had ceased to be a vital emotion in the performer. In the late Schubert sonata, for instance, the very spontaneity (though less evident in this than in earlier work) defied Schnabel by preferring death to analysis. One did not feel, as one did later, with the *Adagio*—not the surrounding movements—of the late Beethoven that in no other way could such music be fitly expressed. Schnabel communes with Beethoven. He ceases to be an intermediary and becomes stricken and tortured Prometheus of that period. The slow movement of opus 106 was as intimate in utterance as is only a man's speech with his God. All the questioning of a striving, thwarted life was in it; the hope—less than faith and yet unquenchable—that because beauty is, futurity is; justification of the divined, not comprehended, vision that eternally plagues the perplexed, unwilling, but perforce aspiring brute. To very few musicians is it given to awaken such considerations and there are those who say it is not music's business. But Beethoven's outlook is inseparable from metaphysics and the most perfect sensuous performance cannot give us the real man.

Schnabel gave us Mozart very beautifully but with a crystallised loveliness that does not seem to me quite true. Mozart was too young to have achieved such exquisite detachment. I may be wrong. Anyhow, as pianism, and as a consistent presentment of a point of view, it was wholly admirable.

MR. McGUIRE'S ORCHESTRAL CONCERT.

I had not previously met Mr. Thomas McGuire as a conductor, and one concert, given with an orchestra collected and rehearsed for a single occasion, hardly affords fair opportunity for appreciation of a conductor's powers. He certainly gets from his players what he demands, but he did not demand enough. He did not attempt to differentiate the tone of the orchestral mass so that inner lines might, where essential, stand out in bold relief. The instruments spoke with too equal voice, making *crescendo* and *diminuendo* almost always simultaneously, without that sectional give-and-take that brings out the more intimate beauties of texture. Again, in moderate *tempi* the pace was apt to slacken, apparently involuntarily, and the gait or carriage of the music, apart from its pace, did not alter characteristically, as between the *Andante con moto* and the *Menuetto* of the Schubert and the several movements of the Brahms. On the other hand, he obtained excellent literal *ensemble* in the quick movements and handled the accompaniments well to the Mozartean and Handelian Arias, sung robustly by Mr. Parry Jones.

It was a fine programme, including, as well as Schubert's Fifth Symphony and Mozart's G minor, a seldom-heard "Serenade" in A major by Brahms (in which a wind group was accompanied by violas and 'celli, no violins) and a quite unfamiliar and charming little Overture in D by Boccherini. The latter was very brightly played. The orchestra was led by Mr. Wodehouse and contained many familiar faces.

LONDON CONCERT ORCHESTRA.

Mr. Arthur Parfrey presented his fourth programme of the series at Æolian Hall, on Thursday evening, 13th inst. It comprised the "Figaro" Overture, Wagner's "Siegfried Idyll," Rimsky-Korsakov's "Flight of the Bumble Bee," Mozart's Symphony in E flat, Weber's "Oberon" Overture and the first performance of a Concerto for Violoncello and Orchestra by G. Coleman Young. Dr. Young conducted his own composition, which made considerable demands on the technique of the players, the solo part being most competently played by M. Livio Mannucci. He is well known as a 'cellist of taste and ability, but this particular Concerto did not lie very gratefully for his instrument. It was, in fact, a very erudite work, making, no doubt, a handsome show on paper but just missing success in actual performance, though very cordially received by the audience. It was extremely long, and though cleverly constructed, practically every phrase introduced being used against its fellows contrapuntally and running the gamut of the orchestra, thereby proving Dr. Young's mastery of the craft of composition, it had not sufficient emotional vitality to maintain interest at high pitch. Mr. Parfrey and his men are not yet so far emancipated from the tyranny of notes as to have leisure for the nobler work of interpretation.

GUILDHALL STUDENTS IN "MERRIE ENGLAND."

"What the deuce is the use of a tune if a man can't hum it?" asks Basil Hood in the libretto of "Merrie England," and Edward German agrees with him. The opera presents an almost unbrokenly tuneful surface, and Guildhall vocal students have voices calculated to do a tune justice to the last vibration. The big tune, of course, brother to the "Toreador" song; a tune that just sings itself given sufficient force behind it: in Essex's song "The Yeomen of England." Mr. Stanley Pope and the chorus got away with it magnificently. League of Nations' stock was at zero at its close: one patriotic song with a Kiplingesque ring like that simply wipes out all the deterrent war books. But that consideration is beside the present point, which is, that in voice and manner it was a rousing success for Mr. Stanley Pope. Queen Elizabeth's "Sleep till I awaken thee" might have stirred nearly as much feeling had Miss Elsie Learner's voice been more equally produced. But at present she sings with two voices; one, at full power, admirably rich and resonant, the other, at half power, breathy and comparatively toneless. She has an imposing stage presence, fine physique, an excellent speaking voice and altogether too many valuable artistic qualities in embryo to be deprived of ultimate success by this quite remediable defect. Miss Clarise Dawson, as Bessie Throckmorton, and Mr. Ernest Ratcliffe as Sir Walter Raleigh, had voices of less volume but displayed rather more technical polish in use of them. Miss Dawson has also an appealing grace of movement and gesture. Both were at their best with the forest love-songs in Act II. Miss Linda Seymour's tones were round and pleasant, but she misconceived the character of Jill-all-alone. What she played was a village coquette, totally lacking in the witch's "wisdom." Mr. Howard Cundell, as Wilkins, should, with further practice, succeed in this Gilbertian type of rôle. As yet he cannot quite get the patter over. Practically all the minor characters were remarkably well filled. Mr. Arthur Matthews doing specially well as Silas Simkins. One could not but be struck with the exceptionally good quality of the voices in the chorus. The whole cast has, naturally, a good deal to gain in musicianship and in refinement and subtlety of dramatic presentation, but it is simply splendid material to draw upon for the proposed permanent English opera. Mr. Aylmer Buesst conducted with much efficiency and it was seldom indeed that either chorus or orchestra got momentarily out of hand. The latter proved itself thoroughly equal to this straightforward kind of music. Mr. Cairns James's production was in his best style and special praise is due to Miss Lilian Oakeshott for the competency of the dancing. Her *Première Danseuse* has undoubtedly a future. "Merrie England" is not an opera that calls forth the deeper musicianly qualities but it served well to show what practical training the Opera Class is receiving in the foundations of opera craft.

HARRIET COHEN.

Miss Cohen was well advised to devote half her programme to chamber music (though one might take exception to the length of the chosen works) for she shines as few pianists do in this aspect of the art. She can do complete justice to the piano's part without for a moment infringing the rights of the co-operating instruments—in this case the Virtuoso String Quartet. The give and take was delightful, particularly in the Bax Quintet, which opened the concert. This, a comparatively early work, though full of interesting episodes, would be the stronger and more telling for rejection of some of them. At that time Bax followed every inviting lane that lured from the main road. Each of these three movements contained several subsidiary movements—was, in fact, a sonata in miniature. His more recent output has gained immensely by a process of compression and elimination permitting even a stranger to perceive at a first hearing the really noble character of his creative gift.

A very interesting "first performance" was of Dr. Vaughan-Williams's Hymn-Tune Prelude on "Song 13" (Orlando Gibbons). This composer has sunk himself (or is it, found himself?) so completely of late in the music of a past period that one can hardly take him as a creative personality. As an atmosphere, or trend of thought, however, he is most satisfying, and this Prelude, played twice that it might sink in, was reflective, intimately tender music expressed with beautiful lucidity by the pianist. She balanced the melodic lines with rare delicacy. It was almost a pity she followed it with a Liszt transcription of Bach's organ Prelude and Fugue in A minor for, well as she did it, one felt that those batteries of octaves robbed the Franck Quintet in F minor of some of the physical vitality that is its due—at any rate in the last movement. I have heard her play this with more fire—which is not to say that it was not quite competently rendered by all concerned. The *ensemble* of the "Virtuoso" was irreproachable.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 8.30, Wednesday Evening Concert, the Tudor Singers in Madrigals and Motets. Grotrian: 8.30, Katherine Brandt, singer. Guild of Singers and Players at 74, Grosvenor-street at 8.30.

Thursday, 20th.—Royal Philharmonic Society's concert in Queen's Hall at 8, conductor, Sir Thomas Beecham, soloist, Alfred Cortôt. Wigmore: 8.30, Georges Pitsch, violoncellist. Grotrian: 8.30, Herron String Quartet.

Friday, 21st.—Queen's Hall: 8, B.B.C. Symphony Concert. Wigmore: 8.30, Elly Ney, pianist. Æolian: 8.30, Rudolf Serkin, pianist.

Saturday, 22nd.—Wigmore: 3, Dorothy Hesse, pianist.

Monday, 24th.—Wigmore: 8.30, Jean Hamilton, pianist.

Tuesday, 25th.—Grotrian: 8.30, Beveridge Webster, pianist. American Women's Club: 8.45, Kutcher String Quartet.

We are glad to learn that Miss Cynthia Carlton, the daughter of Sir Arthur and Lady Carlton, who recently underwent an operation at a London nursing home, is making satisfactory progress towards recovery.

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Theatrical Gossip

Towards a British Equity.

The draft constitution of the British Actors' "Equity Association" which has been drawn up by a committee consisting of Dame May Whitty, Mr. Godfrey Tearle, Mr. Brian Aherne, Mr. Fisher White, Mr. Lewin Mannering, Mr. Bromley Davenport and Mr. Coulson Gilmour, has been circulated among members of the theatrical profession. It is proposed to improve the status of artists. Other schemes set out in the memorandum include one "to acquire and hold a theatre and offices for housing theatrical societies, and to manage and carry on theatrical companies." British Equity will, it is understood, be modelled on the lines of the Actors' Equity Association of America.

Last Weeks of "Sleeping Beauty."

The final performance of that successful pantomime, "The Sleeping Beauty," will be given at Drury Lane Theatre on Saturday evening, March 1st. It will be followed by a musical version of Dumas' famous play, "The Three Musketeers," in which Mr. Dennis King, an English actor who has achieved considerable fame in America, will play the leading part of D'Artagnan.

Sybil Thorndike's Plans.

Miss Sybil Thorndike's intentions after her engagement at the London Coliseum are to play Phedre in French for Mr. J. T. Grein, followed by an appearance in a full-length play by Hugh Walpole, entitled "The Young Huntress."

Basil Dean's New Production.

"Wealthy and Wise," a play by Eleanor Chilton and Herbert Agar, two Americans living in London, will be produced by Basil Dean at the New Theatre towards the end of next week. In the cast will be May Newcomb, Athole Stewart, Helen Spencer, and George Curzon.

Co-Optimists for the Hippodrome.

The next attraction at the London Hippodrome will be "The Co-optimists of 1930," who open there on April 1st, after a week at Birmingham. The tour of the present show ends at Brighton, and only four of the old company are retained. Meanwhile, "Mr. Cinders," now a year old, remains at the Hippodrome, where the rental will be the highest paid by the Co-Optimists since the show first started nine years ago.

"Here Comes the Bride."

The Piccadilly Theatre re-opens tomorrow (Thursday) with "Here Comes the Bride," a full-fledged musical farcical comedy with a good love story and plenty of comedy and lilts. The last-mentioned has been written by Arthur Schwartz, the young composer whom Julian Wylie discovered in New York. There will be an unreserved gallery at the Piccadilly for this show, and plenty of cheap reserved seats as well. Julian Wylie has secured Howell, Harger and Naldie, the sensational dancers, to appear in "Here Comes the Bride." Besides some hair-raising acrobatic dancing they will give exhibitions of the tango, in a charming Spanish South American carnival scene. The cast is as follows:—

Robert Sinclair	Edmund Gwenn
Judge Al Phillips	Pip Powell
Pat Sinclair	Vera Bryer
Kitty Sinclair	Jean Colin
Maria	Maria Minetti
Roberto Ricardes	Albert Brouett
Frederick Tile	Clifford Mollison
Jimmy Carlton	Richard Dolman
Miss Simpson	Peggy Evelyn
Registrar	Eddie Jaye
His Clerk	Frederick Mackay

"The Lady of the Camellias."

Tallulah Bankhead will make her first appearance in "costume" when she plays Marguerite Gautier, the ill-fated heroine in "The Lady of the Camellias," at the Garrick, on March 5th. Sir Nigel Playfair has kept his version of this play, which the Daniel Meyer Co. are presenting, in the period of 1840, and the picturesque costumes of the period will be worn.

The Grafton Theatre.

When it is opened early in May, the Grafton Theatre, Tottenham Court-road, will have an apron stage with two shallow steps leading into the auditorium, which rises steeply in tiers to a promenade at the back of the theatre. On one side a series of bays run the whole length of the theatre, and here standing room will also be provided. There will be a permanent professional company, and an entire understudy company of young beginners and students. The performances will approximate to a music hall show with the difference that serious plays, lasting about an hour, will be given as well as shorter items.

Birmingham Repertory Company.

Last week the Birmingham Repertory Company reached its 17th anniversary, having been opened on Feb. 15th, 1913. In that period (despite the dislocation caused by the war) Sir Barry Jackson has presented over 300 plays and operas. Each year some twenty different productions are staged at Birmingham, in addition to the work of the company in London. The latest West End venture of Sir Barry's is, of course, "Devonshire Cream," the Phillpotts comedy which was presented on Thursday at the Playhouse, and is fully noticed on another page.

Gallery First Nighters.

A final reminder of the annual dinner of the Gallery First Nighters' Club at the Criterion Restaurant on Sunday. An imposing list of speakers and prominent artists will support the President, Mr. Leslie Bloom, in the chair.

Surrey Footlights Dinner.

Mr. Sterling Mackinlay is to propose the toast of the Club at the Annual Dinner of the Surrey Footlights at the Greyhound, Croydon, on Saturday, with Alderman W. B. Southwell, J.P., in the chair.

Town Without Theatre or Variety.

At the Accrington, Lancashire, Licensing Sessions last Wednesday, Mr. S. M. Holden, Parliamentary Candidate who opposed the Attorney-General, Sir Wm. Jowett at Preston, rose from the body of the Court and said he had been requested by many playgoers and townspeople to object to the Prince's Theatre and the Accrington Hippodrome being converted absolutely into cinematograph houses. He respectfully requested the Licensing Justices not to grant licences to them except for dramatic, variety, operatic and musical performances, on the grounds that it was leaving Accrington, with a surrounding population of 80,000, without a theatre, music-hall or variety entertainment in the town.

The town, proceeded Mr. Holden, was already adequately supplied with four other picture houses, which could provide all the talking and silent pictures which were required. A further ground of objection was that it caused actors, actresses, variety artistes, vocalists, musicians and whole orchestras to be thrown out of employment. Shakespeare's maxim was coming true that "All the world's a stage, and men and women merely players," for thousands were playing on the dole. It was a case of pictures, pictures all the way.

American Bar, Liverpool.

That well-known theatrical resort, the American Bar, Lime-street, Liverpool, will cease to exist after Sunday next, 23rd inst. A super cinema is being erected on the adjoining property, and two attempts to obtain a transference of the licence to the new building having failed, it has been decided to demolish the "Bar," the ground space of which will provide about 240 seats. The place was established over fifty years ago, and Mrs. Egerton, who is taking premises elsewhere, had controlled it for over thirty years. She is well known to theatrical and music hall artistes, for whom she has done much good.

"Stephanie."

At the R.A.D.A. Theatre, in Malet-street, W.C., on Sunday, the Three Arts Club Drama Section present "Stephanie," a comedy by Mabel Ellams Hope. The cast includes: Mary Sheridan, Katie Johnson, Stephanie Rivers, Margaret Evelyn, Maureen Keegan, Yvonne Fuszard, George Zucco, Philip Desborough, John Boddington, Geoffrey Parry, and Dickin Moore. The play will be produced by Colin Clive.

Leicester's Little Theatre.

The Leicester Drama Society have now settled down in their new home called "The Little Theatre," in Dover-street, Leicester. Last week they gave the comedy entitled "The Circle," which was ably acted by a strong cast.

An Egyptian-Indian Dancer.

Nyota Inyoka, the Egyptian-Indian artiste has already captivated New Yorkers by her lovely presence and talent, and she has achieved fame in several of the European capitals, so it is with pleasurable excitement that her debut at the Arts Theatre Club, on Tuesday, March 4th, is awaited. For the occasion of the dancer's visit, when she will perform seven or eight times, the Club have obtained a full licence, in order that the public may have the opportunity of purchasing seats.

Oxford Preservation Trust Matinée.

The music which will form a feature of the Oxford Preservation Trust Matinée to be held at the Haymarket Theatre (kindly lent by Mr. Horace Watson) on February 25th, is to be provided by the Oxford Composers. Temple Abady and Richard Addinsell, and a revival of the famous song successes of the late Paul A. Rubens will be a popular feature. These will be presented in "Follies" form by Ivy Tresmand, Marjorie Gordon, Barbara Pett-Frazer, Rita Page, Robert Harris, Richard Goolden, George Howe, Patrick Waddington and Reginald Smith. Temple Abady, besides his burlesque songs and music for "Savonarola," is himself to sing with H. Wilson Wiley some of his own syncopated songs.

A short revue with a male cast of three, entitled "Oxford Preserved," has been written by Richard Addinsell and Helen Simpson, the authoress of "Cups, Wands and Swords," who was herself an Oxford undergraduate. A. P. Herbert will be seen as an actor. He plays the part of "Dante" in Max Beerbohm's "Savonarola," and with him among others will be Robert Harris as "The Fool," and Viola Tree as "Pippa," with the latter's sister, Iris Tree, Fisher White and Emlyn Williams. John Hastings Turner has specially written a one-act thriller entitled, "The Flaw," in which Edith Evans and Felix Aylmer will appear.

A Programme of Ballets.

On Tuesday, February 25th, at 3 p.m., at the Lyric Theatre, Hammersmith, Marie Rambert (Mrs. Ashley Dukes) will present, by permission of Sir Nigel Playfair, a special performance of the Marie Rambert Dancers in a programme of ballets, including "Capriol Suite," set to music by Peter Warlock, with choreography by Frederick Ashton; "Our Lady's Juggler," the music by Respighi, with choreography by Susan Salaman; "Leda and the Swan," the music by Gluck, and arranged by Frederick Ashton. Repeating her rôle of Madonna in "Pomme D'Or," Marie Rambert will appear as Our Lady to the Juggler Barnaby.

The "Capriol Suite" of Peter Warlock contains themes from old French dances—Basse-danse, Pavane, Bransles, Tordion, Pieds-en-l'air—and these are amusingly modernised in Frederick Ashton's choreography. His ballet "Leda and the Swan," on the other hand, is purely Botticellian in its spirit and line. "Our Lady's Juggler" is the lovely legend of Barnaby who, in holy simplicity, lays his only talent at the Blessed Virgin's feet. The orchestra will be under the direction of Norman Franklin.

Henry Baynton at Bath.

After a long absence Henry Baynton is once again treading the boards of the Theatre Royal, Bath, this week. Instead of staging a Shakespearean repertoire he is appearing in more modern plays, such as "The Invisible Foe" and "The Melting Pot," and a revival of "Waterloo." Another "star" attraction at the Theatre Royal this week is a violin recital on Thursday afternoon by Kubelik, assisted at the piano by Otta Hasa.

The daily orchestral concerts at the Pump Room, under Edward Dunn's direction, are being better patronised than ever. The vocalist on Saturday will be Hilda Blake, the brilliant Bath soprano and wireless favourite.

Disabled Men's Concert.

The Mayor and Mayoress of Holborn and the Mayor and Mayoress of Westminster have signified their intention of being present at the concert to take place at the Winter Garden Theatre on Sunday, February 23, in addition to many other well-known and influential people. Others, both private and professional, who cannot be present, have taken tickets and endorsed them for the use of the disabled men cared for by the "Lest We Forget" Society and War-seal Foundation Fund.

Jessie Bond's Reminiscences.

The Bodley Head are publishing on February 21st "The Life and Reminiscences of Jessie Bond," the Old Savoyard, as told by herself to Ethel McGeorge. Jessie Bond is one of the last survivors of the original Savoyards who played in all the Gilbert and Sullivan operas from the start and worked under the direct inspiration of W. S. Gilbert and Arthur Sullivan. She was engaged by D'Oyly Carte in 1878 to play Hebe in "H.M.S. Pinafore," and her successes in subsequent Gilbert and Sullivan operas are now a part of stage history. In this book she tells the story of her life, of her early struggles and later triumphs, of her joys and sorrows. She has many vivid recollections of the notable people of her time, Edward VII (then Prince of Wales), W. S. Gilbert, Sullivan, Santley, Garcia, Charles Wyndham, etc., and her infectious gaiety and charming personality combine to make a delightful book in which is recaptured the very atmosphere of the days when Gilbert and Sullivan operas first drew all London to the Savoy, as they are still doing now.

London Sunday School Choir.

The members of the London Sunday School Choir are holding their Annual Spring Festival at the Royal Albert Hall on Saturday, February 22nd, commencing at 6.30 p.m. There will be a chorus of 1,000 voices, conducted by Mr. Frank E. Creed, and the soloists of the evening are to be Miss Flora Woodman, Mr. Emlyn Edwards and Mr. Howard Fry. Organ solos will also be given by Mr. Sidney Brown, Organist to the Choir.

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"CAMILLE IN ROARING CAMP."

VENTURERS' SOCIETY PRODUCTION.

A Play in Two Acts, by Thomas Wood Stevens, presented by the Venturers Society, Ltd., at the Strand Theatre on Sunday, February 16th.

CHARACTERS IN "ROARING CAMP."

Jake	Roy Emerton
Ah Sin	Bryan Tuke
A Piano Player	Buckie Morris
The Duchess	Vera Pearce
Cherokee Sal	Peggy Baulch
Colonel Starbottle	Osmund Willson
The Judge	William Holme
Jack Hamlin	Grosvenor North
John Oakhurst	Harold B. Meade
Stumpy	Norman Shelley
The Sheriff	John Ruthven
The Look-Out	Ambrose Day
Yuba Bill	Ben Welden
Dancing Girl	Adeline Hock

MR. CLIFFORD'S PLAYERS IN "CAMILLE."

Camille	Margaret Bannerman
Armand Duval	Leslie Mitchell
Monsieur Duval	Hubert Harben
Madame Prudence	Sara Allgood
Olympe	Helen Goss
Gaston	G. Pope-Stamper
Gustave	Wilfrid Grantham
A Messenger	Cyril Smith
Nichette	Evelyn Neilson
Nanine	Gipsy Raine
The Count de Varville	Douglas Ross

Producer ... Mr. Ben Welden

A play within a play is always a doubtful proposition in the theatre, and the mistake was made in this case of allowing the interpolated drama to occupy practically the whole of the bill. Roaring Camp, with its Bret Harte characters, was good fun, but the half-hearted burlesque of "The Lady of the Camelias" was not only too long but too seriously acted. Except by Mr. Hubert Harben, Mr. Douglas Ross and Miss Sara Allgood, "Camille" was insufficiently burlesqued; in fact, Miss Margaret Bannerman acted in the death scene with such pathetic intensity that one was left wondering why she has never thought of appearing in the Dumas play. The amusing part of the evening's entertainment was the inter-play with the rough diamonds of the Camp, but there was not nearly enough of it. Instead, the diluted and over-sentimentalised version of the drama was allowed to run its course without any interruption of the improvised audience. Perhaps the best idea was Armand's hasty decision, when faced by the brandished guns of the enraged spectators, to marry Camille at the end, despite the fact that Miss Bannerman, after enjoying her death scene, did not relish the notion of being brought back to life to face the intoxicated priest.

The play was set on an open stage and as the audience entered they found the bar-tender and a Chinese boy getting ready for the evening.

The various characters of Roaring Camp were cleverly impersonated, especially by Mr. Norman Shelley, as a drunken miner who had just struck gold; Mr. Ben Welden, as the stage driver; Miss Vera Pearce, as the Duchess; Mr. Harold B. Meade; Mr. Osmund Willson and the unidentified actor who sat on the piano and entered with such gusto into the entertainment.

In "Camille" Miss Bannerman had some deliciously amusing moments, and Mr. Harben's imitation of the old-time star (including the moral "asides" to the audience and the amusing stage movements) was first-rate fun. Miss Sara Allgood did extremely well as Madame Prudence, and her speciality number, unaccompanied, was perhaps the best thing of the evening. Mr. Leslie Mitchell gave a straightforward performance as Armand, and I enjoyed very much Mr. Douglas Ross's transpontine Count de Varville. Miss Gipsy Raine as Nanine, Mr. G. Pope-Stamper as Gaston and Mr. Cyril Smith's lugubrious "props" deserve a word of praise.

G. W. B.

SCHOOLBOY PRODUCTION OF "RUDDIGORE."

That the operatic society of a boys' school, the Sir Williamson's Mathematical School, Rochester, entirely unaided by any member of the fair sex, should undertake the production of Gilbert and Sullivan opera, will, probably, gain the respect of the uninitiated only through the additional fact that it has done so annually (with some interruptions during the war years) for the past seventeen years.

It is a remarkable tradition, and the undoubted success that has been achieved is by no means to be qualified in terms of the difficulties, particularly in casting, which have been overcome. Under the direction of Mr. Percy Fearnley, a musician of considerable merit, and Mr. E. F. Pattenden, a fine Gilbertian of many years' experience, author and composer alike have been very well served and every possible ounce of delight has been extracted from the immortal series.

Apart from the supreme resourcefulness that has seen a boy-heroine and rows of charming damsels with flaxen curls hiding their close-cut masculinity, triumphs have been mainly individual. So, the Society's recent production, the fifteenth, of "Ruddigore," was notable for two interesting pieces of acting. First, for its promise of a brilliant maturity, was P. I. Hoar's Sir Ruthven Murgatroyd. This young man was a joy to watch. In voice, presence, gesture and, in fact, the whole gamut of the player's tricks, he proved himself a natural actor. There should be a distinguished stage career open to him.

The second, perhaps merely ephemeral, was the most convincing female impersonation in the Society's history, that of N. A. Lee as Mad Margaret. Coming from a woman it would have been a sensitive and beautiful rendering of a rather pathetic part, but from a boy it was in the nature of a phenomenon. Mr. E. P. Pattenden lent his experience and much energy to Sir Despard Murgatroyd. One of Gilbert's happiest creations, this, and, as usual, a more than satisfying performance from Mr. Pattenden. H. J. Langford sang well as Rose Maybud and K. G. Haig was an imposing, if rather substantial, ghost of the Twenty-first Baronet. As Richard Dauntless, H. A. Stead was every inch a sailor, save for an unfortunately incongruous treble voice.

Mr. Bernard Shaw's political extravaganza, "The Apple Cart," reached its 175th performance at the Queen's Theatre on Tuesday.

"WATCH BEVERLY."

AT THE "Q" THEATRE.

An escapade in a prologue and three acts, by Mr. Cyril Campion, produced at the "Q" Theatre, Kew Bridge, on Monday, 17th February, 1930.

George Farquharson	Cyril Campion
Patrick Nolan	Bruce Belfrage
Hamilton	James Kingston
Sir James Bowden	Cecil King
Victor Beverly	Arthur Margetson
Rachmann	Murri Moncrieff
Banks	James A. Storey
Lady Bowden	Ethel Beale
Lady Fairclough	Fanny Wright
Audrey Fairclough	Mercia Swinburne
Arthur Bowden	Reginald Long
Inspector Roberts	Fernley Bishopp
Cameron	Stuart Chedburn
President Mahausenvitch	Ronald Sinclair
Policeman	Frank A. Robertson
Foreigner	Len Dormer

Producer ..... The Author

The pleasant expectations aroused by the prospect of a new Cyril Campion play at the "Q" Theatre this week were abundantly realised. In "Watch Beverly" (at attractive title, by the way), Mr. Campion has once more shown his ability to write the stuff that interests and entertains.

It really is an escapade, and it all arises somewhat in this way. Victor Beverly, scion of a noble house, is determined to raise a certain sum for a hospital. £10,000 is still required—an amount that his mean fellow club-man, Sir James Bowden, could easily provide if he chose. When, therefore, Victor overhears that Bowden is proposing to hand precisely that sum to a foreign President, over a shady deal, he conceives a brilliant plan. The President shall be kidnapped, and he (Victor) will go down to Bowden's country house in his stead to collect the "dibs."

Unfortunately, like the "best schemes of mice and men," it goes a bit astray. For one thing, the kidnapping of the real President is announced over the "wireless"; for another, the self-same person manages to escape from his captors. Last, but not least, a life-sized malefactor turns up with a time-bomb, and in saying the situation Victor gets his false beard blown off. In fact, author Campion has certainly not neglected to provide what is almost a plethora of incident to keep the pot boiling before the happy dénouement is reached. Victor not only gets his ten thousand, but a charming bride into the bargain.

This entertaining affair is played, for the most part, in the brisk style it deserves. Principal honours are undoubtedly carried off by Mr. Arthur Margetson as the versatile Victor; Miss Mercia Swinburne as the heroine, who (having been made acquainted with the "rag"), aids and abets its consummation; Mr. Cecil King, who is an amusingly bewildered Bowden, and Mr. Bruce Belfrage, who plays the *fidus Achates* as if to the manner born.

Several of the comparatively smaller rôles also deserve special mention. Mr. Reginald Long has, for instance, a very unpleasant task as the poisonous (but none the less astute) Bowden *fils*, but does it very well; Mr. Ronald Sinclair is duly excitable as the real President, whilst Mr. Murri Moncrieff, in a part after his own heart, as the President's foreign private secretary, is a positive delight in his rare appearances. Miss Fanny Wright can also, of course, be relied upon always to embroider picturesquely the part of a dowager, whilst Mr. Fernley Bishopp gives a portrait of a Scotland Yard Inspector, which is refreshingly novel. The play, which has been produced by the author *in propria persona* is in short one of infinite possibilities.

OBITUARY.

MR. J. E. VEDRENNE.

The pages of theatrical history will be greatly adorned by the work of Mr. J. E. Vedrenne, whose death on Wednesday last everybody heard with regret. Mr. Vedrenne, who was in his sixty-third year, died as the result of a stroke.

Mr. Vedrenne first came into prominence in the theatrical world when he and Mr. Granville Barker inaugurated their epoch-making partnership at the Court Theatre in 1904. This fusion gave Mr. Bernard Shaw his early opportunity as a dramatist. "Candida," "John Bull's Other Island," "You Never Can Tell," "Man and Superman," "Major Barbara" and "The Doctor's Dilemma," being produced at the Sloane-square Theatre. Another noteworthy production there was John Galsworthy's initial effort, "The Silver Box," which, being altogether against the theatrical orthodoxy of the period, required much courage to produce.

But it was during Vedrenne's tenancy of the Royalty Theatre in 1911 that, on the production of "Milestones," in association with the late Dennis Eadie, he made the most financially successful of his theatrical ventures. This play by Arnold Bennett and Edward Knoblock was phenomenally successful, and realised a fortune for its sponsor. "The Man Who Stayed at Home," "My Lady's Dress" and "Cæsar's Wife" were also among the successes at the Royalty.

Many famous actors and actresses of the present day owe much to John Vedrenne's sympathetic encouragement, Edmund Gwenn, Fay Compton, Gladys Cooper and Edna Best being conspicuous examples of his discernment.

Before he became a theatrical manager Mr. Vedrenne did a deal of painting. He was a member of the Arts Club, which included many R.A.'s in its ranks. He was interested in the production of the Wagner "Ring" at Covent Garden in 1898. He was never an actor, but as an amateur played Jellicoe in "The Guv'nor."

MR. ROBERT HASLAM.

We regret to announce the death, from pneumonia, of Mr. Robert Haslam, which occurred on Sunday morning at Windsor, where he had gone to recuperate after a recent operation. Mr. Haslam, who was twenty-five, was a very promising young actor. He was educated at Rugby, and on leaving school went first into business and later became a schoolmaster. Afterwards he decided on a stage career, and for that purpose trained at Lady Benson's Dramatic School. His early appearances on the stage were in "R.U.R.," "Old Heidelberg" and "Dancing Mothers."

(Continued at foot of next column).

"DAS BLAUE VOM HIMMEL."

AT THE ARTS.

A play by Hans Chlumberg, presented by J. T. Grein's Cosmopolitan Theatre at the Arts on Sunday, February 16th, 1930.

Der Beleuchter	Ross Jefferson
Frau Karoline	Enid Price-Hill
Der Bühnenmeister	Leo de Pokorny
Der Regisseur	Gerald Cooper
Der Kassierer	Charles Landstone
Der Dramaturg	Guy Pelham-Boulton
Dr. Friedrich Eberlin	George Merritt
Frau Gabriele Eberlin	Minnie Blagden
Kajetan von Rana	Tristan Rawson
Jessica Wönderoth	Joan Clement Scott
Felician Sonnholz	Emlyn Williams
Nanna Lasser	Hélène Hedin
Lukas Frohleitner	Cecil Gask
Elly	Betty Hardy

Producer ..... Michael Orme

Herr Chlumberg's play is an effort in the familiar German episodic style. The action takes place on the stage of a German theatre. The stage hands are playing cards, the electrician is testing the lights preparatory to walking out with the wardrobe mistress, and the stage manager is grumbling when the producer enters and lets himself go as only a producer can. The audience has been in the theatre for a quarter-of-an-hour and there is still no play. What is more, the curtain is up. The others say the performance has been cancelled. It is found that by mistake a notice of the previous year has been posted and, it is only too true, the audience is here and they must play something. But what can they play? There are no actors, and when the producer suggests that the audience be sent home and the money given back, the cashier waxes scornful. The play-reader comes to the assistance of the producer and suggests that the play and the actors be taken from the audience. A divorce barrister and his wife Gabriele are brought on to the stage by the play-reader.

Husband and wife are persuaded to act their own married life. The producer now looks for some one to make the triangle, and a Herr von Rana comes up and declares that he alone shall play the part. The producer, at first affronted, senses a real drama when he discovers that Rana knows the lady.

The comedy now begins. Some young friends of Gabriele complete the cast. Their youthfulness emphasize the boredom of husband and wife. The lover appears, and is encouraged by the husband, who believes it is all good acting. He even urges the lover to kiss his wife—on the forehead. As he covers his eyes they kiss passionately. He leaves them together, and when he returns Gabriele hints that for her it is just Rana. He is upset but declares she is free to make her choice. He goes off and she calls for her maid to bring a suitcase. There is a commotion outside, and her husband is brought in on a stretcher by policemen. The crowd say he threw himself under a motor-car.

The producer and playreader come before the curtain and discuss how the play can end, the latter saying it must take its natural course. The curtain discloses Gabriele prostrate, awaiting news of her husband. Two young men who have been sent for news, return and say that neither the police, hospital nor ambulance know anything about the matter. Then Friedrich himself walks in fit and well and explains that not only has he not committed suicide but wouldn't dream of doing so if deserted by Gabriele. He then says, "Well, the play is over now; let us go!" Gabriele hints that for her it is just beginning, and arranges to see Rana the next day. The playreader declares that by playing the suicide, the producer has brought about the dénouement. Then the cashier rushes on with a telegram from the director to the producer, saying "Play 'What You Will.'" The producer says, "That's just what we have done," and the curtain falls.

The actors did well to grapple so successfully with a combination of this and the German language. Mr. Gerald Cooper made a wonderful producer. Both in his raving in the first scene and then in his little speeches before the curtain he had caught the spirit of the thing completely. Miss Minnie Blagden was excellent as Frau Gabriele. Her German seemed very natural and she displayed a good command of varied emotions. Mr. George Merritt acted very well as Dr. Friedrich Eberlin, but his German sounded at times un-German and unconvincing. Tristan Rawson, as Rana the lover, was a passionate young Teuton to the life. Leo de Pokorny contributed a perfect little sketch as the stage manager, and Guy Pelham-Boulton was a most self-confident and decisive playreader. All the smaller rôles were well taken.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

Ethel Gordon—Feb. 20.
Erroll Stanhope—Feb. 20.
Bobbie Andrews—Feb. 20.
Gertie Millar—Feb. 21.
Graham Moffat—Feb. 21.
Bertram Wallis—Feb. 22.
Bertram Walls—Feb. 22.
Nora Delany—Feb. 22.
Cecilia Marie Pillans—Feb. 23.
Frank Cellier—Feb. 23.
Ruby Kimberley—Feb. 23.
Harry Welchman—Feb. 24.
J. Stillwell—Feb. 25.

Morton Powell Players at Leicester.

The above company of clever players are doing well at the Little Playhouse in Leicester, "The Case of Lady Camber," presented last week, proved an enjoyable play. This week's attraction is "The Lie," and is in the capable hands of John Kemble, Albert E. Bannister, Arthur Akrill, Marjorie Morton Powell, Dolly Wright, Aline Newell, Maisie Robson, and Norman W. Ellison.

The matinée to-day (Wednesday) will be the 100th performance of "The School for Scandal" at the Kingsway Theatre.

(Continued from preceding column).

He took a prominent part in "Thunder in the Air" at the Kingsway, and recently toured America in the same play. His last appearance in London was when he took over the part of "Danny" in "The Matriarch" last summer.

FRANK KAY

BROWNE & LA VELLE

RECORDING FOR COLUMBIA. BROADCASTING FOR B.B.C.

THIS WEEK, FEB. 17 - - HOLBORN EMPIRE.
NEXT WEEK, FEB. 24 - - PALACE, BLACKPOOL.
DIRECTION - - - - - PARNELL & ZEITLIN.

(Thanking Bernard Nedell for the address of his Tailor, and for his offer to play lead in "Appearances.")

NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 24, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAR. 17, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
GT. ALEXANDRA THEATRE.—"One Good Thing After Another" Co.
YORK EMPIRE THEATRE.—"Ever So Good" Co.

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., The Especials, Klifton Kabaret Kids, Lee Trio, Thurs., Dale and Clifford, Five Musical Spillers, Belle Avalon.
WEST HAM KINEMA (reh. 12.30).—Mon., Dale and Clifford, Five Musical Spillers, Belle Avalon. Thurs., The Especials, Peel and Curtis, Klifton Kabaret Kids.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. 5.30).—Mon., Two Rons. Thurs., The Wilsons.
COLCHESTER PLAYHOUSE (reh. 11.30).—Broadmead Productions present "The Man at Six."
HAMILTON HIPPODROME (reh. 1).—Jimmy Nichol presents "Surprises."
IPSWICH HIPPODROME (reh. 11.30).—Maurice Cowan presents "The Calcutta Sweep."
NORWICH HIPPODROME (reh. 2).—Lew Lake presents "What Price the Navy?"
PAISLEY THEATRE (reh 12).—Company as booked.
PAISLEY RINK PALACE.—Mon. (reh. 12), Goodfellow and Prior, The Wilsons, Burke and Maine. Thurs. (reh. 6.15), Cissie Langley and Co., Alan Stewart, Balfour and Marsh.

BROADHEAD CIRCUIT.

ASHTON-UNDER LYNE EMPIRE HIPPODROME.—Walter Bishop presents "The Happy Ramblers" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Mon., Tues., Wed., Madam Martin's Juveniles, Godwyn Four; Pictures. Thurs., Fri., Sat., Rosie Francis, Ace; Pictures.
BURY HIPPODROME.—James Hart Players present "The Squall."
ECCLES CROWN THEATRE.—Jack O'Shea presents "Up with the Lark."
LIVERPOOL PAVILION THEATRE.—Mac Productions present "A Spot of Bother" Revue.
MANCHESTER HULME HIPPODROME.—Arthur White presents "Pontoon Ltd." Revue.
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Rosie Francis, Ace; Pictures. Thurs., Fri., Sat., Madam Martin's Juveniles, Godwyn Four; Pictures.
MANCHESTER METROPOLE THEATRE.—Thos. F. Convery presents "Brass Tacks" Revue.
MANCHESTER KING'S THEATRE.—J. Bannister Howard presents "He Walked in Her Sleep."
MANCHESTER OSBORNE THEATRE.—Arthur Sleep presents "The Novelty Box" Revue.
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER QUEEN'S PARK HIPPODROME.—Sid Dooley presents "Going the Pace" Revue.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—Walter Bentley presents "Making Whoopee" Revue.
PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Variety; Pictures. Thurs., Fri., Sat., Bonnetti Bros.; Pictures.
SALFORD ROYAL HIPPODROME.—Dan Broe and Sherry present "A Sherry Cocktail" Revue.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Frank Fortescue's Repertory Company.
NORWICH THEATRE ROYAL.—"Persons Unknown."
SWINDON EMPIRE THEATRE.—"A Cup of Kindness."
WINDSOR THEATRE ROYAL.—"Rookery Nook."

Under Mr. Gladwin's Direction.

ALDERSHOT HIPPODROME.—"The Lido Follies."
KINGSTON EMPIRE THEATRE.—"Sea Dogs."

FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Four Harmony Kings, Johnson Clark, Rob Daymar, A. W. Scott, Neil Sydney, Kellard Sisters, The Seven De Reskes.
EDINBURGH THEATRE ROYAL (reh. 12).—Jackson Owen and Co., Conn Kenna, Hazel and Day, Rendell, The Two Stavanys, Irwin Twins, Mantell's Mannikins.
GLASGOW METROPOLE (reh. 12).—The Singing Colliers, Sammy Shields, Osborne and Perryer, Delvaine's Marionettes, Harry Moore, Darty and Partner, Don and Luis.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Flotsam and Jetsam, Bros. Geddes, Billy Reeves and Co., Field and Norre, Alec Foster, Ken Scott, Sanni.

SAUMONT-BRITISH PICTURE CORPORATION, LTD.

ASTORIA DANCE HALL.—Week, The Ten Astoria Girls.
BIRKENHEAD PARK (reh. 11).—Mon., The Semways. Thurs., Company as booked.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Fisher and Fern. Thurs., Boyd and Dane.
BOOTLE STRAND (reh. 4.30).—Mon., Two Lintones. Thurs., Billy Leo.
BYKER GRAND THEATRE (reh. 11).—Week, Andy and Irving.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Leonard Semon and Sonia, Bennett and Williams, Norris Girls and Max. Thurs., Caro and Partner, Leo Sax Trio, and company as booked.
CLAPTON RINK (reh. 10.30).—Joyce and Shields, Fynch and Payne.
CROUCH END HIPPODROME (reh. 11).—Mon., Peel and Curtis. Thurs., Jimmy Law and his Six Supremes.
DUDLEY EMPIRE (reh. 11).—Mon., Jay Greene. Thurs., Bros. Engelen.
HOLLOWAY EMPIRE (reh. 11).—Mon., Jimmy Law and his Six Supremes. Thurs., Peacock and Rees.
HOXTON BRITANNIA (reh. 1).—Mon., Retty and Barney, Cliff Martell. Caro and Partner. Thurs., Pagan and Ross, Clark and Lorimer, Jack Norman.
IPSWICH REGENT (reh. 11).—Week, Ohio Three, Short and Dalziel.
ISLINGTON BLUE HALL (reh. 12).—Mon., Peacock and Rees. Thurs., Bennett and Williams.
LUTON PALACE THEATRE (reh. 11).—Week, Will Power and Page, Wheeler and Wilson, Terry's Juveniles.
MOTHERWELL PAVILION (reh. 5.30).—Mon., Billy and Biddy Best. Thurs., Tommy Muirhead.
NORTH SHIELDS BOROUGH THEATRE (reh. 11).—Mon., Carlisle and Nyra. Thurs., Farrow and Fiske.
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Dean and Clifton, Wallace and Fragson, Two Hadrians. Thurs., The Zanfrellas, Cyril and May, Wally Dearden.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Bros. Engelen. Thurs., Wallace and Fragson.
ROTHERHITHE LION KINEMA (reh. 1). Mon., Pagan and Ross. Thurs., Betty and Barney.
STOKE HIPPODROME (reh. 12).—The Zanfrellas, Cyril and May, Wally Dearden. Thurs., Dean and Clifton, Two Hadrians, Jay Greene.
STRATFORD BROADWAY (reh. 11).—Week, Marshmallow Cabaret.
WALLSEND BOROUGH THEATRE (reh. 11).—Mon., Farrow and Fiske. Thurs., Tommy Dixon.
WHITLEY BAY EMPIRE (reh. 3.30).—Mon., Tommy Dixon. Thurs., Carlisle and Nyra.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Will Morris, Will Hay, Trevor Watkins, Wee Georgie Wood, Paladium Girls, Barbette, Olive Fox, Rogers and Wynne.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Casino de Paris."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Phyllis Dare and full variety company.
HOLBORN EMPIRE (reh. 12) (Flat Pitch). De Groot, Archie Glen, Bud and Jack Pearson, Ernie Mayne, Renee and Godfrey, Valencia Trio, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Norah Blaney, Coram, George Lacey, Quality Four, and company as booked.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Jimmy James, David Poole, Howard and King, The Buckleys, Herbert Clifton, Grafton Girls.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Cyril Ritchard and Madge Elliott, Joe Marks and Co., Gerardo and Adair, Randolph Sutton, Mills and Bobbie, Poodles Hannaford, Harry Gordon, and company as booked.
MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—Company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"The Street Singer."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Charley's Aunt."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"The Mirth of a Nation."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Company as booked.
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"The Stage Door Revue."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Larks."

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE.—Dudley Operatic Society.
DUDLEY PALAIS DE DANSE.—Maurice and his Revellers.
WEST BROMWICH THEATRE ROYAL (reh. 12).—Flo Denton's "Cinderella."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN CIRCUIT.

BLACKBURN.—Meteor Productions present "The Singing Clown."
BRADFORD.—Jazon and Montgomery present "Spices."
BURNLEY.—Macdonald and Young present "Mr. Cinders."
CARLISLE.—Hough and Clayton present "Barbed Wire."
HALIFAX.—T. M. Productions present "Parisian Pleasures."
HUDDERSFIELD.—Murray Mills present "Paris, 1930."
SOUTHAMPTON.—Company as booked.
WARRINGTON.—Archie Pitt presents "Making Good."
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—Lionel Bute presents "By Candle Light."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Lew Lake presents "Our Lads in Khaki." Cast includes George Norton.
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—"Fools in Paradise." Cast includes O'Gorman Brothers, Max Miller, and the Coney Islanders Band.
BIRMINGHAM THEATRE ROYAL (reh. 11).—Lee Ephraim presents "Blue Eyes." Cast includes Winnie Melville and Derek Oldham. (Second week).
BLACKPOOL GRAND THEATRE (reh. 11).—"A Yankee at the Court of King Arthur."
BLACKPOOL OPERA HOUSE (reh. 11).—"The New Moon." (Second week).
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—T. F. Convery presents "Formby's Good Deed." Cast includes George Formby.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Archibald Nettlefold presents "Number One." Cast includes Henry Kendall and Huntley Wright.
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—"Journey's End." (Second week).
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Maurice Cowan presents "Sense and Nonsense."
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin and George Gee. (Second week).
GLASGOW EMPIRE (reh. 11) (Low Pitch).—Macdonald and Young present "Hit the Deck."
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Nervo and Knox present "The Blue Bloods of Variety."
HULL PALACE (reh. 1) (Low Pitch).—The Royal Carl Rosa Opera Company.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "Funny Boy." Cast includes Reg. Bolton.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—J. C. Williamson, Ltd., present "Mr. Cinders." Cast includes Marjery Wyn, and Hindle Edgar.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare and George Tully.
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present "Mr. Cinders."
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Archie Pitt presents "The Show's the Thing." Cast includes Gracie Fields. (Second week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Charles B. Cochran's "Wake Up and Dream." Cast includes Sonnie Hale. (Second week).
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Bert Montague presents "For Goodness' Sake!" Cast includes Mona Magnet and Jee Young.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—The G.O.W.R. present "Rats," Bros. Egbert, Fred Russell, Jennie Gregson, James Stewart, Robt. Reilly, Kathleen Destournel, Dave O'Toole, the Reilly Kilkenny Kittens, Varney and Butt.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—T. F. Convery present "The League of Neighbours." Cast includes Albert Burdon.
NOTTINGHAM THEATRE ROYAL (reh. 12).—Barry Jackson presents "The Apple Cart."
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—"Getting Mother Married." Cast includes Eva Moore.
PRESTON EMPIRE (reh. 11).—Lionel Bute presents "Murder on the Second Floor."
SALFORD PALACE THEATRE (reh. 11).—Company as Booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Mrs. Edgar Wallace presents "The Calendar."
SOUTHAMPTON EMPIRE (reh. 1).—Covent Garden Opera Company.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Lionel Bute presents "French Leave."
SOUTH SHIELDS EMPIRE (reh. 1).—"The Gipsy Vagabond."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "Sunny."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"The Four Feathers." (Film).
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"All Right on the Western Front." Cast includes Tom Gamble.
VICTORIA PALACE (reh. 11.30).—Carl Brisson and Co., Dick Henderson, Lillian Burgiss, Hatch and Carpenter, Chic Farr, Tamara, Tom D. Newell, The Victoria Girls.
WEST HARTLEPOOL EMPIRE (reh. 11).—Debroy Somers and his Band, Collinson and Dean, Jack Edge, Blondie Hartley, Ben Said, Eight Dainty Maids.

THE NORTHERN THEATRES CO., LTD

BLACKBURN THEATRE ROYAL.—"Young Woodley."
BURY THEATRE ROYAL.—"The Desert Song."
DEWSBURY THEATRE ROYAL.—Amateurs (from Dewsbury).
HALIFAX GRAND THEATRE.—Jack Craven, Statton and Stett; Pictures.
HALIFAX THEATRE ROYAL.—"The Edge of Life."
HUDDERSFIELD HIPPODROME.—Dorothy Ward and Shaun Glenville, Winstanley Girls, Jolly Jack Tar, Edward Victor, Charles Ancaster, Dorothy Penny.
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—"The Patsy."

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Tod Slaughter and Co. in "The Lifeguardsman."
CLAPHAM GRAND (reh. 12).—Arthur Longstaff's "So This Is Love."
CROYDON EMPIRE (reh. 12).—Will Murray's "New Casey's Court."
HAMMERSMITH PALACE (reh. 12).—Maurice Cowan's "Two Glorious Hours."
ILFORD HIPPODROME (reh. 12).—Speed Productions, Ltd.'s "Full Speed."
ISLINGTON EMPIRE (reh. 12).—Ernie Lotinga's Co. in "August, 1914."
KILBURN EMPIRE (reh. 12).—Tom Arnold's "One Dam Thing After Another."

UNITED PICTURE THEATRES, LIMITED

MILE END.—Wensley and Dale, Syd Moorhouse.
PUTNEY.—Babe Simons' Band, with Buster Avalo.
RIVOLI.—Gilbert and French with Renee Culy, Fred Douglas and Sonny.
SOUTHALL.—George Hurd, Rome and Leonard.
STAMFORD HILL.—Murray Stewart, Lee and Tesnit, Renete Bros.

R. E. CINEMAS LIMITED.

UPTON PARK CARLTON.—Harry Taft, Marcel and Minka.
(N.B.—Times of rehearsal 11.30 a.m. Mondays and Thursdays respectively.)

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Samson, and company as booked.
BATH PALACE (reh. 1).—"Let's Laugh" Revue.
BELFAST EMPIRE (reh. 12.30).—"Moodie in Manitoba."
BOURNEMOUTH PAVILION (reh. 1).—Bert Errol, The Great Robot.
COVENTRY HIPPODROME (reh. 12).—"Ups-a-Daisy."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Macdonald and Young present "Rose Marie."
KING'S LYNN THEATRE ROYAL.—"When Blue Hills Laughed."
MIDDLESBROUGH EMPIRE.—"Aloma."
READING PALACE.—"Funny Side Up."
SHEFFIELD HIPPODROME (reh. 12).—Bostock's Royal Italian Circus.
STOKE NEWINGTON ALEXANDRA (reh. 12).—"Plunder."
WALHAM GREEN GRANVILLE (reh. 12).—"Introduce Her."

(*Continued from next column.*)

course, the fair sex could be brought into the picture. This function will be additional to the usual annual dinner, which will continue, as heretofore, to be for the mere men alone.

New Addresses for Communication.

It will be noted from the foregoing that Mr. N. M. Clarke-Lens and Mr. J. Alex Rose have been confirmed in the positions of Treasurer and Hon. Assistant Secretary, respectively.

Subscriptions should, therefore, in future be sent to Mr. N. M. Clarke-Lens (of Messrs. Clarke-Lens and Clarke-Lens, Incorporated Accountants), at 76, Newgate-street, E.C.1. In this connection we are asked to remind members that subscriptions are due at the 1st January, that the period of grace allowed is one month only, and that thereafter an "unpaid" member is not eligible to compete in the various events.

Similarly all communications relating to competitions and matches should in future be addressed to Mr. J. Alex Rose, at 20, Primrose Hill-road, N.W.3, to whom also all provincial entries and score cards should be sent.

VAUDEVILLE GOLFERS.

Annual Meeting.

The annual meeting of the Vaudeville Golfing Society was held at the Old Vaudeville Club last Friday morning. The annual report of the Hon. Secretary (Capt. John Wadham) made excellent reading. There had, in the first place, been a nett addition of 32 to the membership during the year. Similarly, the statement of accounts also showed a very satisfactory state of affairs, the balance in hand having increased over the year by more than £250.

Excellent Match Season.

Later in the report, mention was made of the Vaudevillians' excellent record last year in the way of match events. Eighteen matches altogether were played. Of these, Variety won no less than twelve. Excellent going, seeing that owing to Provincial tours and other reasons, it was not always easy to field a really representative side.

The New Executive.

No doubt owing to the all-round healthy state thus disclosed, the attendance at the meeting was small, although it would have been more encouraging to those who have worked so hard, had a few more people turned up at least to applaud their efforts. However, at any rate, things proceeded very smoothly, and the Committee's recommendations as to the new Executive were adopted. The new personnel is thus as follows: Presidents, Sir Oswald Stoll and R. H. Gillespie; Acting President, Jack Henschel; Vice-Presidents, Tommy Bell, Horace Sheldon, Bert Coote, George Reynolds, Will Fyffe, Ernest Toley and Hal Swain; Captain, Wyn. Weaver; Vice-Captain, Billy Bennett; Hon. Secretary, John Wadham; Hon. Assistant Secretary, J. Alex. Rose; Treasurer and Auditor, N. M. Clarke-Lens; and Committee, Jimmy Foreman, Dave Carter, Harry Gunn, Jack Wynne, George Doonan, Eddie Gray, Hugh Ormond, Jack Barty, Bob Cory, Teddie Knox, Howard Rogers and George French.

Extra Functions.

The remainder of the meeting consisted mainly of pleasant suggestions for augmenting the social activities of the Society.

Among other proposals adopted was the suggestion that, after every Committee meeting, a luncheon should be held, at which all other members in Town would be able to attend.

Another new function is also to be an annual dinner and dance—when, of

(*Continued in preceding column.*)

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A COMPLETE GUIDE TO THE THEATRE.

SIXTH EDITION OF "WHO'S WHO IN THE THEATRE."

Who's Who in the Theatre. A Biographical record of the Contemporary Theatre. Compiled and edited by Joan Parker. Sixth Edition, Revised and Enlarged. (Pitman & Sons, 30s. net.)

We wonder if Mr. John Parker realised fully the immensity of the task he set himself when he began work on the first edition of his monumental compilation. That appeared in 1912, and its preparation must have involved prodigious labour. But it was only a beginning. Each successive edition has been larger, more comprehensive than the last. The fifth, which came out four years ago, numbered 1,300 pages; now the sixth, which has just appeared, runs to over 1,700 pages. From this it will be seen that the work has, during the comparatively short time it has been in existence, attained huge proportions. The remarkable thing is that, considering the volume of its subject matter, "Who's Who in the Theatre" remains one of the handiest and most easily consulted of all books of reference. The conciseness with which its information is presented is an object-lesson to all writers.

The book is described as "a biographical record of the contemporary stage." But it is far more than that. It is in every sense a complete history of the English theatre. In it will be found, under separate headings, a theatrical calendar, a synopsis of London play bills, a list of command performances, the dates of the opening of existing London and suburban theatres, a table of dimension of the stages of the leading playhouses and sections devoted to a theatrical and musical obituary, theatrical wills, and a Roll of Honour of the Great War.

Mr. Parker has written a feature, "Long Runs of the London Stage," beginning with "The Beggar's Opera" of 1728 (the first production to run over fifty performances) and ending with "Rose Marie" and "The Farmer's Wife." This precedes the usual comprehensive list of record runs which includes "Journey's End." Dr. J. M. Bulloch has enlarged his tables of hereditary theatrical families. A hundred of such dynasties are included in the present volume, and we can trace at a glance the descents of the Bensons, the Calthrops, the Kendals, the Terrys and others. One of the most useful things in the book is a list of the notable productions and revivals of the London stage from the earliest times down to the close of last year. We have no idea how such a wonderful compilation as these can have been gathered. We can only study it and marvel at its comprehensiveness. For instance, we read of a forgotten piece with an ephemeral appeal, such as "'Ma Mie Rosette,' romantic opera by George Dance (from the French), music by Ivan Caryll, Globe, Nov. 17, 1892." Then, lower down on the same page, is a list of all the more important revivals of "Macbeth," beginning with Betterton's at Lincoln's Inn Fields on November 5th, 1664, and ending with the production (in modern dress) at the Court two years ago. The longest of these Shakesperian records is that of "Romeo and Juliet," which runs to two full pages, and begins with a production in 1662 in which Mrs. Saunderson was Juliet, and closes with the one in 1926 in which Jean Forbes-Robertson played the rôle.

The major portion of the book is taken up, however, by the biographies, of which the present edition contains no fewer than 3,000 examples. Though there are so many there is nothing scrappy about them. The eldest subject of a biography is Mr. James Carter-Edwards, who was born in 1840, and has a record of sixty-five years' work on the stage; and the youngest is Miss Ann Casson, who, although born as recently as 1915, has played a score of parts and is credited with the authorship of a play already produced. One feature of the biographies which often proves surprising and amusing comes under the heading of *Recreations*. Thus we learn that Miss Mary Brough's hobby is sight-seeing, that Mr. Basil Gill is fond of mountain-climbing, and that Mr. Frank Vosper devotes his spare time to the study of criminology and to blackberrying! Signs of the close relations which exist between the theatre in this country and that of the U.S.A. is provided by the number of American biographies included in the book, and by frequent references in the histories of our own players to appearances across the Atlantic.

"Who's Who in the Theatre" is one of the wonders of the modern publishing world. We congratulate Mr. Parker on a magnificent achievement.

"The Member for Turvington," a play in three acts by Henry Stace, will be produced at the Players' Theatre, on Friday. The cast includes: Sibyl Jane, Naomi Jacob, Elana Aherne, Charles Pack, Don Gemmel, and Reginald Tippet.

"EASY PAYMENTS."

AT LIVERPOOL.

A Three Act Comedy, by Edward L. Stanway, presented for the first time on any stage at the Liverpool Playhouse, on Wednesday, February 12.

Maurette ..... Joan Harker
Brooms ..... Nelson Welch
Lord Lessington ... Wyndham Goldie
Lady Lessington ... Marjorie Fielding
The Hon. Percival Lessington ... John Guinness
Allenbury Wangle ..... Lloyd Pearson
Theophilus Cashel ... Alfred Sangster
The Hon. Pamela Lessington ... Elizabeth Ripley
Jacob Goldschmidt ... James Harcourt
Ingleby Ennis, M.P....Stephen Gillam
Peter Cashel ..... Alan Webb
Mrs. Cashel ..... Pauline Lacey
Penelope Summers ... Lorraine Cremarty
William Budge ..... Leslie Kyle
The Parlourmaid ..... Viola Smart
Rosie Horrocks ..... Mamie Hunt

This new production, which is from the pen of a local author, was awarded first prize in the play-writing competition organised by the Liverpool Playgoers' Club in 1928. Although its construction shows much ingenuity, there are no outstanding features of merit in the work, which might be improved by some little re-arrangement. It is described as a satirical comedy and aims at exposing the parasitic state of society. There is a numerous cast, most of whom take it in turn to air their respective views on the philosophy of life.

The comedy deals principally with the efforts of Lord Lessington to keep his head above water while maintaining his high degree. His financial troubles are increased through an extravagant wife and the demands of a Jewish money-lender to whom he owes a substantial sum. He is landlord of Theophilus Cashel, of Cashel's Cash Stores, and, in order to raise money, puts up the rent of that tradesman, who, in turn, reduces the wages of his employees. Lessington's Pamela has met Cashel's son Peter at Oxford and fallen in love with him, but a difficulty arises through the young man being an avowed Socialist, disdaining wealth, which he claims should be evenly distributed. He prefers to drive a tramcar rather than be a dependent on his rich father.

The Repertory Company did their best with the material provided. Mr. Wyndham Goldie acted the impecunious lord in consistent manner; Mr. James Harcourt, as the money-lender, provided the audience with a treat; Mr. Alan Webb gave the rôle of the Socialist Peter discretionary handling; Mr. Alfred Sangster provided a fine character study of the coarse trader Cashel; and Mr. Leslie Kyle, as the broker's man, was one of the successes of the evening. The other members of the company also deserved credit.

"HAMLET."

AT THE COURT.

Charles Macdona's revival, presented at the Court Theatre on Wednesday, February 12th, 1930.

Bernardo ..... Maurice Jones
Francisco ..... V. C. Clinton-Baddeley
Horatio ..... Neil Porter
Marcellus ..... Norman Stuart
Claudius ..... John Laurie
Voltimand ..... Stringer Davis
Laertes ..... Eric Portman
Polonius ..... Charles Macdona
Hamlet ..... S. Esmé Percy
Gertrude ..... Miriam Lewes
Ophelia ..... Gabrielle Casartelli
Ghost of Hamlet's Father ... George More O'Ferrall
Rosencrantz ... V. C. Clinton-Baddeley
Guildenstern ..... George E. Bancroft
First Strolling Player...Maurice Jones
Second do. ..... Margaret Macdona
Third do. ..... Grenville Eves
Fortinbras ..... George More O'Ferrall
Captain ..... Norman Stuart
First Gravedigger ... Wilfrid Lawson
Second do. ..... George E. Bancroft
Osric ..... Grenville Eves
Ambassador from England ... E. H. Paterson

Producer ... Peter Godfrey

Mr. Esmé Percy, who for some time past has been treating us to his lively expositions of Mr. Shaw's somewhat inhuman rationalists, has now swung to the opposite pole in dialectics, and presents Shakespeare's "Hamlet." We admire the versatility which enables him to do this with such a generous measure of success. Mr. Percy knows the secret of compelling an audience's interest in himself. His Hamlet is never tedious. But—and this is perhaps natural in an actor so used to the Shavian approach to the theatre—a certain cold, cerebral quality clings to his creation. This Hamlet surveys the world with the detachment of a philosopher; he never gives the impression that his feelings are directly involved in its affairs. Here is no poetical dreamer, but a man who arbitrarily tabulates human values in an orderly mind. His delivery of his lines is perfectly in keeping with this attitude: clear, direct, and quite unmusical.

The entire production, so far as its living characters go, is on the austere side. Mr. John Lawrie's King is very far removed from the sleek sinister villain to whom we are accustomed. This Claudius gives one the impression that he is a wise and excellent monarch. One can almost picture him as a very efficient Chairman of the Elsinore Town Council. Miss Gabrielle Casartelli's Ophelia is a very ethereal wraith. This young actress has all the natural advantages for the part; but her spirit is too far away to be really moving. Mr. Neil Porter's Horatio is a mere shadow of that robust Philistine's usual forceful personality.

Miss Miriam Lewes, who plays the Queen, gives a warm, human, and very affecting performance; her entry bearing the news of Ophelia's death is a wonderful piece of tragic acting. Mr. Eric Portman, as Laertes, speaks his lines with fire and intelligence; and his simulation of manly grief and rage is always carefully restrained. The ripe, earthy humour of Mr. Wilfred Lawson, as the Grave-digger, is very enjoyable; and Mr. George E. Bancroft, Miss Margaret Macdona, and Mr. Maurice Jones are excellent in minor parts. Mr. Charles Macdona, not very sure of his words on the first night, fully compensated for certain lengthy pauses with deft and amusing touches of characterisation as Polonius.

Mr. Peter Godfrey's production, far less revolutionary than one had expected, is fresh, interesting and revealing. He attains some very happy effects with his lighting and direction; particularly in the mad scene where one receives the impression, poignant in its contrast, that the insane Ophelia is wandering in a sunny, flower decked garden. The producer's genial humour is shown, too, in the introduction of a diminutive and (one guesses) mischievous player, to whom Hamlet addresses the words, bearing on Polonius: "And see you mock him not."

This Court Theatre production is one no serious lover of the drama can afford to miss.

"THE ERA," 90 YEARS AGO.

PRINCE ALBERT'S OPERA.

The authenticity of the report relating to the forthcoming opera of His Royal Highness, Albert, Prince of Saxe Coburg Gotha, has been denied officially in the Court Circular. The following confirmation of the report, however, appeared in the *Times* of Thursday:—

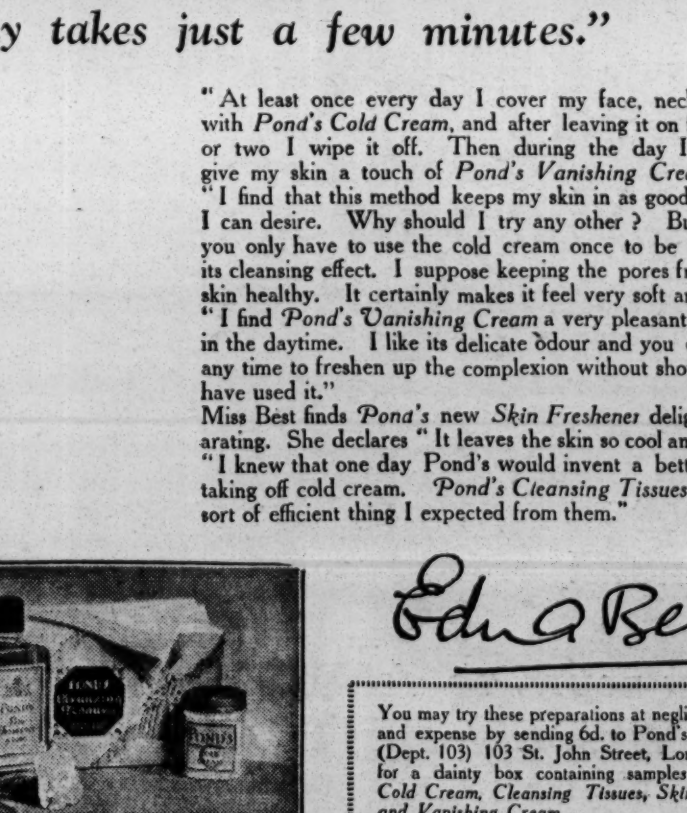
To the Editor of the *Times*:—

Sir,—Perceiving in your journal to-day a denial of a current report, that an opera is preparing for Drury-lane Theatre, the whole of the music of which is selected from the compositions of his Royal Highness Prince Albert of Saxe Coburg Gotha, I feel it due to the public and myself to assure you, that report for once is a truth-bearer, and that the music alluded to is in my possession, consisting of many and various vocal compositions of great elegance, with the name of his Royal Highness on the title-pages. These have been placed in the hands of a well-known musician, who is now moulding them into a dramatic form, and wedding them to a *libretto* by a popular author. Apologising for thus intruding on your valuable space,

I am, Sir,
Your obedient servant,
Feb. 19th. JOHN LIMBIRD.
143, Strand.

This confirms the truth of our announcement, which the readers of the *Era* will recollect a month ago. The compositions of Prince Albert are well-known to us, and we must allow, that *for a Prince*, they are by no means of ordinary excellence. We are *promised*, by this auspicious commencement, another Prince Ferdinand. It is to be hoped, however, that Prince Albert manages without the assistance of another *Dussek Nous verrons*.

Reprinted from "The Era," February 23rd, 1840.



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THE AMATEUR THEATRE.

THE CROYDON PLAYERS.
(The Croydon Repertory Company).

Not only do these players deserve praise for the general excellence of their acting, but also for their excellent and often ambitious choice in the matter of plays. Since 1924, they have numbered amongst their successful productions such pieces as "Pygmalion," "R.U.R.," "Heartbreak House" and others which, to say the very least, are by no means easy plays to present.

On February 7, they displayed exemplar courage in performing Henri Gheon's "The Marvellous History of St Bernard" (translated into English by Barry Jackson). Their courage was justified by their success. Not only were there several very good individual performances, but also excellent team work. The play, too, appeared to have been produced not only with feeling but with positive enthusiasm. The scenery, though excellent in the main, might have been better managed in a few small instances. For example, the piece which had served as the bedroom of Bernard in the scene at Menthon served no purpose afterwards and might well have been moved. The dresses designed by Mrs. Oswald Crompton were most effective and a word of special praise is due to D. Oldroyd and Mr. Eric Newby for the music written for this production.

The rôle of Bernard was played with plenty of feeling—and admirable restraint—by Victor Hamel. He was most sure in the episodes at Aosta. Undoubtedly one of the best—if not the best—individual performance was that of John Keen as the Fool. True this may be an easier part to play; it does not call for the same restraint as does Bernard (a hard thing to combine with emotion) but it does call for acting. Mr. Keen acted every second of his transitory appearances on the stage. W. J. Horrex did well as the Duc Richard de Menthon, father of Bernard and Daisy Barley made a good Dame Bernoline. The two heralds were well taken by Ernest Kemp and Stewart Bramall. Their encounter with the fool and mimicry of the lovers was just the delightful fooling it should be.

Genitha Halsey was a sweet Marguerite and Margaret Couch spirited and pretentious as her mother, Dame de Milans. J. Stuart Bull, as the infirm Prior of Aosta, had only a small part, but he played it extremely well. Cecile Skinner used an excellent and well-trained voice to good effect as Our Lady. One cannot conclude without mentioning the Demons, who were most realistic and demoniacal. So often the playing of these apparitions is not well done and produce laughter. It would be better if they did not make their exit through the audience.

THE MARY HAY PLAYERS.

This talented company of amateurs gave a week's performances at the County Theatre, Reading, for the week, January 27th to February 1st, and gave further demonstrations of their ability in the production of Shakespeare's "Much Ado About Nothing" and "Mr. Wu," two plays of very differing elements. "Much Ado About Nothing" was performed from Monday to the Wednesday matinée, by the players, in conjunction with the Reading branch of the British Empire Shakespeare Society. Mrs. Elsie Short enhanced her reputation for Shakespearean work by her rendering of the part of Beatrice, and Leslie Pocock, as Benedick, played up to her spirited impersonation with vigour and understanding. Phyllis Pocock as Hero, and John Langston as Claudio, were another very competent pair—their acting in the chapel scene being especially effective. Norman McPherson as Leonato, James Bury as Don Pedro, George Watson as Don John, and Edwin Elliott as Antonio were important parts all well played, while Donald McPherson's Comrade, and Ernest Chandler's Borachio were two other characters which were very creditably taken. Peggy Andrews and Marjorie Watson were two charming waiting women.

The humorous side of the play was delightful, led by the quaint irrelevances of Dogberry, in which part John Brain created great fun. He was ably seconded by William Chapman as Verges and the Keepers of the Watch. Miss Gertrude Higgs sang "Sigh no more, ladies" very charmingly. The dance in the first act, arranged by Mrs. David Brown, was very effective. All the minor parts were well filled. In "Mr. Wu" Leslie Pocock in the title rôle was most impressive throughout. Mrs. Elsie Short as Mrs. Gregory acted with dramatic power, Dorothy Sharpe was admirable in the rôle of Nang Ping. James Bury's Mr. Gregory was another well-drawn part. John Langston made the most of his opportunities as Basil Gregory. Mr. W. Ewart Masser, as musical director, did excellent service. Miss Mary Hay is to be highly congratulated upon the success of her excellent work as producer.

OXFORD UNIVERSITY D.S.

"Macbeth," as presented by the Oxford University Dramatic Society, on Feb. 11th, at the New Theatre, Oxford, will hardly rank as one of their most successful productions for many reasons. The lines were generally spoken too rapidly, and the "crowds," generally so virile and spontaneous in this Society, were somewhat weak and uninitiative. The battle scene was so quick and jerky as to cause a smile. The producer, Mr. Brewster Morgan (St. Edmund Hall) deserves credit, however, for his original setting and colour effects.

Among the few outstanding figures of the cast Mr. V. Dyall gained the honours with a good performance as "Macbeth." With a little uncertainty as to type and a little dullness, he rose to better heights and more defined lines towards the end of the play, and at times "got well over." The traditional rendering of Lady Macbeth seemed to be departed from. Miss Gwen Ffrangcon Davis did not seem to command obedience to her will as one imagines Lady Macbeth should do. Also as the Queen she seemed a little lacking in regal dignity. Otherwise, on the lines she chose to adopt, her performance was subtle and good, especially so in the sleep-walking scene, which she made impressive.

Of the other characters, good renderings were given by G. L. Clutton, as Duncan; W. S. Gooden, as Banquo; and E. E. Sabben-Clare, as Macduff. Both in speech and action, G. W. Playfair was excellent as Malcom—a clear and incisive study; certainly an asset to the play. As Lady Macduff, Sylvia Sharpe was all that could be desired, and A. W. Henderson was sufficiently amusing as the porter.

KEIGHLEY A.O. AND D.S.

"Katinka," which was produced by the Keighley Amateur Operatic and Dramatic Society at the Hippodrome last week, in aid of local charities, is, without a doubt, the most spectacular work that has been tackled by the society. Miss Dorothy Ackroyd, "Katinka," captivated the audience, her impressive soprano voice being a big asset in her impersonation. Miss Margaret Reilly did full justice to the part of the shrewish Tatiana, of which she gave a strong, masterful portrayal. Miss Peggy Eaton, as Mrs. Helen Hopper, showed versatility. She is quite at ease on the stage, and her gestures are expressive.

Miss Edith Stubbs submitted a highly meritorious performance and displayed the possession of a pleasant voice. Mr. John Crabtree gave an excellent portrayal of Arif Bey, and his rich, powerful voice enables him to dominate many of the scenes.

The principal comedy part, that of Thaddeus T. Hopper, was entrusted to Mr. Ernest Marsden, and he carried it off with confidence and affility. Mr. Arthur B. Hud was a prime favourite with the audience. Mr. Hartley Bolton was quite equal to the demands which the rôle of Ivan Dimitri made upon him, and Mr. Alfred Cockroft had a task to which he did full justice. Mention should be made of the solo dance contributed by Nora B. Spencer, for which she was loudly applauded.

The chorus work was especially pleasing. In common with most organisations of its kind, the society could do with reinforcements in the men's chorus, for there were times when it seemed to lack weight. The musical director, Mr. Jos. Harker, and the coach, Mr. Herbert Coates, are to be congratulated on the success of their efforts.

YEOVIL A.O.S.

The presentation at the Palace Theatre, Yeovil, of Gilbert and Sullivan's comic opera, "Ruddigore," by the Yeovil Amateur Operatic Society typifies the definite advance the society has made since its formation twenty-eight years ago. Its richness of setting, colour and melodic charm made it one of the most striking we have witnessed in years. There were times when something like the spirit of grand opera was attained, while the dramatic element was a strong one.

Mr. Jack A. Bignell played with his accustomed polished ease, whether it was as the shy, diffident farmer, Robin, who "combined the manners of a Marquis with the morals of a Methodist," or as the sinister baronet. Rose Maybud was a charming creation in the hands of Miss Clarice Singleton. Mr. E. Gear Lawrence, as Sir Roderick Murgatroyd, was a dramatic figure.

Mr. Vincent Youmans, the composer of "Hit the Deck" and "No, No, Nanette," paid a surprise visit to the Grand Palace, Clapham Junction, the other night, and expressed himself as delighted with the performance of Messrs. Macdonald and Young's splendid company in "Hit the Deck." Mr Youmans, who has just returned to the States, hopes to go into management in London in the early autumn.

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WEDNESDAY, FEBRUARY 19, 1930.

CRITICS AS CRŒSUSES.

MR. C. B. COCHRAN, with that passion for discovery which is one of his special characteristics, has written to seven of our leading dramatic critics in an attempt to find out what each one of them would do with the theatre in England were he given a free-hand and a full purse. These gentlemen's replies may be read in "C.B.C.'s Review of Revues and Other Matters," a bright and interesting publication which Mr. Cochran has edited, and which has just been issued by Jonathan Cape, Limited, at ten shillings net.

A Free-Hand in the Theatre.

A perusal of the answers proves once more that the best type of criticism is constructive rather than destructive; and we see how cleverly Mr. Cochran has provided himself with a mass of wise and helpful suggestions, the best of which his astute mind must already have seized on. Mr. Charles Morgan, we find, would like to tempt artistes back to the theatre and restore the playwright to the position of being master of the destinies of his own plays. Mr. St. John Ervine would not be tempted by the sudden possession of unbounded wealth into any accesses of extravagance, but would run his theatre in the same way as if it were an impecunious repertory undertaking. His suggestions, as one might have expected, are entirely practical, and deal with such matters as salaries, working hours and the putting of stage-hands in their places. Mr. Ivor Brown first puts in a plea for Lancashire and Yorkshire, and says he fails to see why coal royalties from these regions "should assist the imposition of American musical comedies on Shaftesbury Avenue instead of the restoration of the English theatre to its proper place in England." Then bringing himself, reluctantly we feel, southwards, he proceeds to lay plans for three theatres in London; one for musical spectacle and revue, another for housing drama dealing with life, interpreted in a spirit of team-work, and a third for trying out novelties and exploiting personality.

Mr. W. J. Turner confines himself chiefly to letting his fancy wander over an imaginary theatre which he calls, provisionally, "Cochran's Dream," and which would be "the finest theatre not only in Europe but in the whole world." Mr. W. A. Darlington wants to embark on the task of educating the public up to the point where it will be able to appreciate the dramatic fare with which he is anxious to provide it. Mr. James Agate, with his details cut-and-dried—he is even precise as to the amount of money which in his mind constitutes "a full purse"—is ready with the name of his theatre, his playwrights, producers, actors, and musical directors. He pays "The Era" the compliment of suggesting its editor as his sole selector of plays, and with praiseworthy self-effacement delegates himself to the background, with the modest qualification that he shall be "the Absolute Autocrat over Everything." Mr. Joseph Thorp would press his purse into the hand of Mr. Cochran and tell him to go on doing exactly what he is doing now.

The Predominant Fact.

THESE proposals, as will be seen, are provocative and useful. An occasional flippancy in them does not mar their soundness nor make them any the less worthy of serious study. They are various in content, but one predominant fact emerges. That is the need for a greater regularity of employment in the theatrical profession. As matters stand at present, the actor's is among the most precarious of callings. Affairs over which he has little or no control are liable to throw him out of work at all times. The high salaries paid to players are often pointed out as the cause of uneconomic conditions in the theatre. But high salaries are the result, in the first place, of uncertainty and the easily-understood desire to "make hay while the sun shines." Artistes, we think, would be more reasonable in their demands if they were guaranteed certain periods of employment. We hear a great deal nowadays of the "rationalisation" of industry. When the theatre is "rationalised," as it is bound to be sooner or later, this is one of the first things that will need looking into.

INTERVIEW.

THE TECHNIQUE OF TERROR.

MR. HAMILTON DEANE'S DEFINITION.

I cannot understand the attitude of those people who regard as lamentable the public's fondness for horrors in the theatre. Would these supersensitive folk like to scatter the crowds of wide-eyed children who collect in front of Punch and Judy booths? For, remember, these youthful playgoers are probably enjoying the thrill of seeing Punch beat Judy, throw the baby out of the window, and suffer an ignominious and protracted hanging in retribution. And do our squeamish friends want to go round at Christmas-time breaking up the happily trembling groups who gather at the fireside for the purpose of frightening each other with ghost stories?

Specialists in the Macabre.

To me, a taste for having one's hair raised and one's blood curdled seems perfectly natural and innocent. Last year I had long talks with two specialists in the macabre, Mr. Russell Thorndike and Mr. Tod Slaughter, and I can assure you that there was nothing sinister or unhealthy about *them*. Then the other day I met Mr. Hamilton Deane, whose speciality for the last three years has been the presentation of a play depicting the peculiar habits of Count Dracula, and who now is spreading consternation every night among audiences at the Little Theatre with his haunting portrayal of the monster in "Frankenstein." He told me that his favourite forms of recreation were camping out in the open-air and going to see musical comedies.

He laughed at the idea that purveyors of horror must necessarily be the possessors of morbid minds.

"Why, look at Bram Stoker, the author of 'Dracula'!" he said to me. "He was an Irishman like myself, and as big and breezy and bluff a man as you'd meet anywhere."

The Desire to be Horrified.

Mr. Hamilton Deane also dismissed the notion that thrillers in the theatre are harmful and degrading.

"Deep down in everybody's consciousness," he said, "is a strange desire to be horrified. This is perhaps stronger to-day than it has ever been before, for the majority of us lead sheltered, unexciting lives in which nothing occurs to awaken the primordial emotion of terror. And if one supplies this stimulant in an artificial form, I fail to see that the result is to be deplored. The after-effects of a good, genuine horrific play cannot possibly be as pernicious as those of a highly salacious French farce."

The Art of Staging Thrillers.

"Where did you study the technique of the thriller?" I asked Mr. Deane.

"What first got me interested in the manufacture of stage shockers was the Grand Guignol in New York. When I was over there I was a constant visitor at the theatre where it was given. There they put over some of the most amazing thrills I have ever seen. By studying their methods, and particularly those of Mr. Holbrook Blinn—an English actor, well known over here for his work with Martin Harvey—I learned a fair amount about the craft of staging thrillers. The subtler points of a thriller may not always be appreciated by professional critics; but, believe me, the general public responds to them extraordinarily quickly. As an experienced purveyor of 'shockers,' I think I can say emphatically that it is the public which can best be left to produce plays of this type. In touring the provinces and presenting pieces in different towns I have discovered that audiences everywhere react to the same emotions, and that the same patches fail to appeal to their imagination. These, I realise, have no practical value, and they are weeded out."

The Process of Suggestion.

"Members of the audience infect each other with fear and so help to build up the necessary atmosphere for a thriller, don't they?"

"Exactly. And the best way to get this leaven of terror working in an audience is through a process of suggestion. In 'Dracula' we did nothing actually scarifying on the stage; we merely suggested something horrible, and that suggestion, once it had soaked into the minds of the audience, caused a bigger reaction than the placing of a mechanical thrill before them could have done."

"At the beginning of 'Frankenstein' the preparation of the audience for the shock we wish to give them has to be effected gradually. If the inert figure of the monster came to life a few moments after the rise of the curtain, the proper 'punch' would be lacking. But by using a few of the legitimate tricks of the theatre, of which the chief one is suspense, we manage, I think, to build up that atmosphere in which it is possible to create the maximum sensation."

Cumulative Effects.

I confessed to Mr. Hamilton Deane that after the vague forebodings and suspicions of the earlier part of "Frankenstein" had taken tangible shape in the monster, I expected to lose most of my interest in the play. That I had not done so was due, I told him, to his own wonderful acting as the creature which gradually, before our eyes, takes on the more rudimentary human attributes.

Mr. Hamilton Deane and Miss Dora Mary Patrick in a scene from "Frankenstein."

He smiled the compliment away and said: "Naturally, you have to sustain your effect once you have reached it. If you lost it for a moment, you would have to begin all over again and prepare for a number of lesser shocks, each one of which would be less startling than the last. The whole of 'Frankenstein' works up cumulatively to the end of the last act where Henry is killed. That is the climax of the play, and when it comes it is not unexpected. It is very wrong to attempt to fool your audience. If you lead them to expect a certain climax, you must give it to them."

The Thriller of the Future.

"Is it possible to fashion a thrill play out of suggestion alone?" I asked.

"The thriller of the future will be entirely on the mental plane, I think," said Mr. Hamilton Deane. "The public taste is for subtler methods. In the best Grand Guignol, the horror always comes from the minds of the audience, and very seldom from actual happenings on the stage. Scenes of torture, imitation blood, and other clap-trap of the Parisian Grand Guignol don't thrill the average intelligent playgoer; they are more inclined to make him laugh. But get at his imagination, set it working along certain lines, and you stand a better chance of awakening terror in him."

The Literature of Fear.

"Have you made a study of the literature of fear?"

"I have always been interested in it. I carried 'Dracula' round with me for twenty years before I made a play of it. And ever since my dramatisation was produced, books of the same type have come pouring in on me from everywhere. Thus I think I must have read every scrap of morbid literature that has ever been written."

During the greater part of this conversation with him—which occurred in his dressing-room—Mr. Deane was making-up, with his back to me. When at last he turned round, I nearly jumped out of my seat.

Visitors to the Little Theatre will know why.

R.C.

ANSWERS TO CORRESPONDENTS.

FRANCIS HOARE.—*The head office of the "Astoria Circuit" is at the Brixton Astoria, 211, Stockwell-road, S.W.4.*

A READER (Blantyre).—*You have little chance of getting your compositions published except by payment. The firm you mention are genuine and reliable, and the price quoted does not seem unreasonable under the circumstances. The list of authors you ask for would be quite useless to you—as they themselves are up against a stiff proposition to get their own work on the market.*

G. DAVIS (Hollywood, Cal.).—*Lawrence Irving did not play in "The Admirable Crichton," the part of Crichton being enacted by his brother, H. B. Irving.*

FORTHCOMING EVENTS.

FEBRUARY 20th.—"Here Comes the Bride." Piccadilly.
FEBRUARY 21st.—"Penelope Forgives" (1930 Players), Century; "The Member for Turvington," Players.
FEBRUARY 23rd.—Green Room Rag, Queen's; "Stephanie," Drama Section of Three Arts Club, R.A.D.A. Theatre, Malet-street; Gallery First Nighters' Annual Dinner, Criterion Restaurant.
FEBRUARY 24th.—"The Dark Lady of the Sonnets" and "Androcles and the Lion," Old Vic.; Half-Term Theatre, Embassy; "A Pair of Spectacles," Festival Theatre, Cambridge.
FEBRUARY 25th.—"Savonarola Brown" (mat.), Haymarket; "Sous les Senou des Amazones" (Cercle Français), King's College; Marie Rambert Dancers Lyric, Hammersmith.
FEBRUARY 28th.—"Wealthy and Wise," New (approx.).
MARCH 3rd.—Scottish National Players, Festival Theatre, Cambridge.
MARCH 4th.—Cochran's "1930" Revue, Manchester.

BY THE EDITOR.

"Max" and "Savonarola."

Sir Nigel Playfair showed me an amusing letter he had received from Max Beerbohm, who lives near Gordon Craig, in Italy. Those who have read "Savonarola Brown" will remember that Ladbroke Brown died before he was able to finish the last act of his tragedy and "Max" suggested that this should be made clear before the burlesque is performed at the Oxford Preservation Fund matinée next Tuesday. He is also anxious the item should be announced in the programme thus: "'Savonarola,' a Tragedy by Ladbroke Brown (by kind permission of his literary executor, Max Beerbohm)." In another letter he said that he particularly wishes journalists to note that "Savonarola" is not a burlesque of Shakespeare, but that the play is a burlesque of plays done in the Elizabethan manner. I am looking forward to it—especially as A.P.H. is playing Dante!

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Giles and the Balloon.

Last week Sir Nigel's son, Giles, who is up at Oxford, wrote to the papers and asked if some one could lend him and some of his undergraduate friends a balloon. I asked his father on Saturday if he knew anything about it, and he said that he hoped that they would not get one! I notice that some kind soul with a spare balloon, has offered to lend it to these adventurous young men.

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"There's a Song in My Heart."

I predict an enormous success for this song, the Rodgers number in Cochran's revue, which I heard a dozen times the other evening. C.B.C. and I sat and watched Ralph Reader, Ada May and the chorus work out the dance rhythms, and once more I realised the infinite patience and hard work that goes to the making of a revue. On the first night the song will be sung by the two vocalists, then Ada May and her partner will glide from the wings and the chorus take up their positions with a spontaneity that makes it appear that they had just thought of the idea—but how many hours have been spent merely on one stage cross?

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Nikitina and Lifar.

We were in the Poland-street Rehearsal Rooms—that hive of theatrical adventure—and upstairs the Russian dancers, Nikitina and Lifar, were rehearsing one of their ballets. Cochran took me in to see them for ten minutes. It was then 9.30 p.m., and they had been there since the early morning working on one section of the "Night" ballet. "The Freaks," the other ballet in the revue, deals with circus life.

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Cochran's Busy Life.

I have often watched C.B.C. at work, and continue to be amazed not only at his energy, but his discriminating taste and knowledge. On this occasion, he was supervising everything and everybody: passing dress designs, giving the last word about a chorus movement, consulting with Charles Prentice and the pianist about the music, discussing a turn at one of the halls with somebody else, and so on. And yet he has time to edit the beautifully printed symposium that has just been published by Jonathan Cape and is referred to elsewhere on this page.

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Ada May.

I had a chat with Ada May, the brilliant American actress who is one of the stars of the show. She told me that this is her first appearance in revue, having hitherto been only in musical comedy.

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The Brown Boy of Hampstead.

As soon as I heard Paul Robeson was back in town I called at his house facing Hampstead Heath and as he could not see me for a few minutes, Mrs. Robeson introduced me to their charming son of two and a half, who told me that he was "the little brown boy of Hampstead." He and I got on very well together. It was pleasant to talk to Robeson again, for he is one of the most cultured men I know. He told me he had had a very successful tour, not only in America, but on the Continent.

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A Private Recital.

Of course, he spoke of the spirituals he had been singing, and gave me a private recital of one or two of those I had not heard. He has lately included a new one in his repertory called "Weeping Mary," which is curiously catholic in feeling. As he sang it I had the illusion that I was in a great cathedral listening to a very mellow organ. He said that "Deep River," "Joshua Fit the Battle of Jericho" and "Water Boy" were the favourite melodies wherever he went, and he was particularly delighted because he has recently found a collection of 150 spirituals that were hitherto unknown to him.

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"Othello."

During his tour he has been studying "Othello," and he now sees the play in the round, as he put it. We talked at some length about the play, about which he has some decided—and very fine—ideas. I am particularly interested in the production for, at a lunch-party at which Robeson, Maurice Browne and I were present, I suggested that M.B. should present him in "Othello." I do not think he would have played the part for any other manager, but he admires Browne very much. He met him first in America. Robeson is anxious to appear in London in "All God's Chillun," which he played in America, and also to act again here in "The Emperor Jones." It is quite likely that Maurice Browne will give him an opportunity to be seen in both these plays.

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Negro Literature.

The walls on one side of the room in which we sat are covered with books. For years Robeson has been making a collection of the first editions of books by negroes and those dealing with negro subjects. It must be a unique collection—anyhow in this country. He told me that as soon as he can get a long holiday he is going to Central Africa to visit the district from which his ancestors came. His own people came, he thinks, from the Bantu tribe. He believes that centuries ago there was a great civilisation in Africa, and that the melodies in the spirituals are based on the rhythms that the slaves brought with them to America.

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On the Mediterranean.

I met Helena Pickard in the Adelphi one morning last week, and she told me that she was off to Nice the following day, and from there setting out for a three weeks' sea trip on the Mediterranean. And all alone! Her husband, Cedric Hardwicke, does not expect to get a holiday for a very long time as "The Apple Cart" continues to be one of the emphatic successes in London. He was recently absent from the cast for one night, and for the first time in seven years—in which time he has never been out of an engagement—his understudy was called upon to play his part.

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Mr. Shaw's School.

Talking of "The Apple Cart" reminds me of an amusing incident at lunch a week or two ago. The party included a very well-known sportsman—very "public school" and all that—and the talk was chiefly about Shaw. It had been going on for some time and the sportsman who had remained silent, suddenly broke in: "What school did Shaw go to?" he said.

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"Apple Cart's" American Production.

Bernard Shaw's play, "The Apple Cart," is to be presented by the Theatre Guild of New York at the Martin Beck Theatre. It has not been a good year for the Guild; the first two productions, "Karl and Anna" and "The Game of Love and Death," were both box-office failures. "Meteor," S. N. Behrman's latest play, was more successful, chiefly because of Alfred Lunt's fine performance. I am sorry to hear that Lunt has been suffering from neuritis. This week the Guild is reviving "R.U.R." and I hear that "A Month in the Country." Turgenev's beautiful play which was seen at the Royalty a year or two ago, is planned for production this season.

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A Fine War Novel.

I was glad to have a copy of Vernon Bartlett's war novel, "No Man's Land" (George Allen and Unwin, Ltd., 7s. 6d. net). I remember with pleasure that exquisitely written story, "Calf Love." Recently, of course, Vernon Bartlett has collaborated with R. C. Sherriff in the novel of "Journey's End." "No Man's Land" I found almost too poignant at times, perhaps the more so because of the unerring, beautiful simplicity of the writing. There is no attempt at working on the feelings. The first hundred pages deal with the life of an adventurous and ambitious boy; the other two hundred give the memories of that boy as he lies, now a wounded man in a shell-hole in No Man's Land, through one terrible day. A German in a trench nearby sings Heine's songs to Schumann's music, and delightful recollections of life in Berlin flood into his mind. Among the host of memories of life in trenches and life on leave is slipped a fragrant description of the countryside near Jordans, a gem of the real England, that England which meant something deeper than the clap-trap of patriotism. Between these glimpses the man's suffering in No Man's Land stands out stark with agony. Finally he crawls across the void spurred on by the desire that nobody should be hit in an attempt to rescue him.

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A War Novel that Won £2,500.

Perhaps it was unfortunate that I read Vernon Bartlett's war novel first. After the pleasure his prose always gives me, I confess to a feeling of irritation in reading Mary Lee's "It's a Great War!" (George Allen and Unwin, Ltd., 10s. net). Not only are the chapters broken up into numerous sections, but in each section there is an irritating number of dots, not only imparting a terrible staccato feeling, but giving at times the sensation of being imprinted on the eyeball! It seems a pity to give this unnecessary irritation, but if one can fight against the annoyance, there is much of interest in this young American's novel. It is the war seen from so many angles and viewed with zest and freshness. The authoress spent two years in France as a civilian employée of the United States Army, first with a base hospital unit in Bordeaux, then with the Air Service in Paris, and finally as Y.M.C.A. canteen worker in the zone of advance and with the Army of Occupation in Germany. The book literally swarms with strange characters, and it certainly bears the mark of actual experience.

"Traffic."

J. and D. de Leon have acquired the rights of a new comedy drama by Noel Scott entitled "Traffic," which they will produce for an extended tour prior to bringing the piece to the West End. The tour will open at Southampton on March 10th and Mary Glynne and Dennis Neilson-Terry will be the "stars." Dennis Neilson-Terry will himself produce the play.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Feb. 17, West Pier, Bright n.
ALOMA.—Feb. 17, Empire, South Shields; 24, Empire, Middlesbrough.
APPLE CART.—Feb. 17, Palace, Hull; 24, T.R., Nottingham.
BAA, BAA, BLACK SHEEP.—Feb. 24, West Pier, Brighton.
BEAU GESTE.—Feb. 17, Empire, Kingston; 24, Pal., Walthamstow.
BIRD IN HAND (Barry Jackson and Prince Littler).—Feb. 17, T.R., Ashton-under-Lyne.
BLACKMAIL.—Feb. 17, Pal., Kettering.
BLUE EYES.—Feb. 17, T.R., Birmingham.
BOY BLUE (Davis.—Feb. 17, Pal., Kilmarnock.
BROTHERS.—Feb. 17, O.H., Scarborough.
BROWN SUGAR.—Feb. 17, T.R., Dewsbury.
BUCKLEY, FRANK.—Feb. 17, Playhouse, Llanhilleth.
CALENDAR, THE (Mrs. Edgar Wallace).—Feb. 17, P.O.W., Birmingham; 24, Empire, Sheffield.
CALENDAR, THE (Barry O'Brien).—Feb. 17, Grand, Swansea; 24, Lyceum, Newport.
CARL ROSA OPERA.—Feb. 17, Lyceum, Sheffield; 24, Pal., Hull.
CHINESE BUNGALOW.—Feb. 17, T.R., Huddersfield; 24, Hippo., Darlington.
CONSTANT NYMPH.—Feb. 17, Grand, Fulham; 24, T.R., Exeter.
COVENT GARDEN OPERA.—Feb. 17, Alhambra, Bradford; 24, Empire, Southampton.
CUP OF KINDNESS (South).—Feb. 17, Empire, Penge.
CUP OF KINDNESS (North).—Feb. 17, Gaiety, Dublin; 24, O.H., Belfast.
DEANE, HAMILTON.—Little Theatre, London. (Season.)
DENTON, JACK.—Feb. 17, Blake's, Hitchin.
DESERT SONG (A).—Feb. 17 and 24, Prince's, Bristol.
DESERT SONG (B).—Feb. 17, Grand, Oldham; 24, T.R., Bury.
DOBELL, W. L.—Feb. 17, Town Hall Cavan (2).
DOUBLE MAN.—Feb. 17, Lyceum, Edinburgh.
DRACULA.—Feb. 17, T.R., Bristol.
DUNSTAN, EDWARD.—Feb. 17, Court, Wigan.
EDGE OF LIFE.—Feb. 17, Grand, Blackpool; Feb. 24, T.R., Halifax.
FIRST MRS. FRASER (A).—Feb. 17, New, Oxford; 24, Empire, Liverpool.
FIRST MRS. FRASER (B).—Feb. 17, T.R., Windsor; 24, T.R., Plymouth.
FIVE O'CLOCK GIRL (Macdonald and Young).—Feb. 17, Hippo., Brighton; 24, Hippo., Southend.
FLAG LIEUTENANT.—Feb. 17, Palace, Colchester; 24, Borough, Stratford.
FLYING FOOL (Sparling).—Feb. 17, Grand, Southampton; 24, T.R., Bournemouth.
FLYING SQUAD.—Feb. 17, T.R., Sheffield; 24, Met., Bootle.
FOLLOW THROUGH.—Feb. 17, Streatham Hill.
FUNNY FACE (Macdonald and Young).—Feb. 17, Pal., Manchester; 24, King's, Hammersmith.
GETTING MOTHER MARRIED.—Feb 17, Gaiety, Hastings; 24, T.R., Portsmouth.
GIRL FRIEND (Macdonald and Young).—Feb. 17, Hippo., Darlington; 24, P.O.W., Grimsby.
GOLDILOCKS AND THE THREE BEARS (Dodd).—Feb. 17, T.R., Seaham Harbour.
GREEN LAMP.—Feb. 17, T.R., Chester.
HE WALKED IN HER SLEEP.—Feb. 17, W.G., New Brighton.
HIT THE DECK (Macdonald and Young).—Feb. 17, Empire, Leeds; 24, Empire, Glasgow.
HOLD EVERYTHING.—Feb. 17, Alhambra, Glasgow.
INTERFERENCE (Ricketts).—Feb. 17, N.H., Bargoed; 24, T.R., Leamington.
INVISIBLE FOE.—Feb. 17, T.R., Bath.
JOURNEY'S END.—Feb. 17, Court, Warrington.
JOURNEY'S END.—Feb. 17, Empire, Edinburgh.
JOURNEY'S END.—Feb. 17, O.H., Cork.
JUNO AND THE PAYCOCK.—Feb. 17, Pal., Chelsea.
LA VIE PARISIENNE.—Feb. 17, King's Glasgow; 24, T.R., Newcastle.
LIFEGUARDSMAN, THE.—Feb. 24, Pal., Camberwell.
LILAC TIME (Chappell).—Feb. 17, T.R., Newcastle; 24, King's, Glasgow.
LIMPING MAN.—Feb. 17, King's, Southsea.
LOVE LIES (Macdonald and Young).—Feb. 17, T.R., Nottingham; 24, New, Cambridge.
LOVE LIES.—Feb. 17, Empire, Liverpool.
LUCKY GIRL.—Feb. 17, O.H., Burton; 24 Empire, Peterborough.
LUCKY GIRL.—Feb. 17, Empire, Nottingham.
MACDONA PLAYERS.—Feb. 17, Lyceum, Newport.
MAN WHO CAME BACK.—Feb. 17, King's, Longsight.
MARIGOLD.—Feb. 24, Court, Liverpool.
MISDOINGS OF CHARLEY PEACE.—Feb. 17, T.R., Portsmouth; 24, Grand, Southampton.
MIDDLE WATCH.—Feb. 17, O.H., Leicester; 24, Prin c's, Manchester.
MONSTER, THE (J. Bannister Howard).—Feb. 17, T.R., West Bromwich; 24, King's Hall, Dover.
MR. CINDERS (Williamson).—Feb. 17, Empire, Southampton.
MR. CINDERS (Macdonald and Young).—Feb. 17, T.R., Blackburn; 24, Pal., Burnley.
MURDER ON THE SECOND FLOOR.—Feb. 17, Grand, Wolverhampton; 24, Richmond.
NEW MOON.—Feb. 17 and 24, O.H., Blackpool.
O'MARA OPERA.—Feb. 24, H.M., Carlisle.
PATSY, THE.—Feb. 17, Empire, Preston; 24, T.R., Rochdale.
PERFECT WIFE AND THE OPTIMIST.—Feb. 17, Cheltenham; 24, Q, London.
PERSONS UNKNOWN (North).—Feb. 17, Grand, Derby; 24, T.R., Norwich.
PERSONS UNKNOWN (Barry O'Brien).—Feb. 17, T.R., Exeter.
PETER PAN.—Feb. 17, T.R., Plymouth.
PLUNDER (Highley).—Feb. 17, Grand, Luton.
PLUNDER (Barry O'Brien).—Feb. 17, T.R., Brighton; 24, Alex, Stoke Newington.
PUPPETS OF PLEASURE.—Feb. 17, Guildford.
RAVENSCOURT, STANLEY.—Feb. 17, T.R., Dewsbury.
ROBINSON CRUSOE (Sutton).—Feb. 17, O.H., Dudley.
ROPE.—Feb. 17, T.R., Worcester.
ROSE AND THE RING.—Feb. 17, Prince's, Manchester; 24, Lyceum, Sheffield.
ROSE MARIE (Macdonald and Young).—Feb. 17, Grand, Hull; 24, Hippo., Keighley.
SACRED FLAME (South).—Feb. 17, Pal., Watford.
SARAH ANN HOLDS FAST.—Feb. 17, T.R., Leamington Spa.
SCRAMBLED WIVES.—Feb. 17, King's, Edinburgh.
SCRAPE O' THE PEN.—Feb. 17, T.R., Glasgow.
SIMPLE SIMON'S BABY.—Feb. 17, T.R., King's Lynn.
SO THIS IS LOVE.—Feb. 17, T.R., Bournemouth; 24, Grand, Clapham.
SORRY YOU'VE BEEN TROUBLED.—Feb. 17, New, Cambridge; 24, Grand, Croydon.
SQUEAKER, THE.—Feb. 17, Gaiety, Ayr; 24, Theatre, Perth.
STREET SINGER.—Feb. 17, Empire, Cardiff.
STUDENT PRINCE (Macdonald & Young).—Feb. 17, O.H., Middlesbrough; 24, T.R., York.
SUNNY.—Feb. 17, Empire, Finsbury Park; 24, Stratford.
TATTERS.—Feb. 17, Phoenix, Sheffield.
THARK (J. Bannister Howard).—Feb. 17, Crown, Eccles; 24, Victoria, Burnley.
THAT'S A GOOD GIRL.—Feb. 17, Empire, Hackney; 24, Empress, Brixton.
THIRD TIME LUCKY.—Feb. 17, O.H., Belfast; 24, T.R., Huddersfield.
THIRTEENTH HOUR (J. Bannister Howard).—Feb. 17, T.R., West Bromwich; 24, King's, Dover.
TO WHAT RED HELL?—Feb. 17, Empire, Dewsbury; 24, Hippo., Rotherham
TREASURE ISLAND.—Feb. 17, T.R., Hanley.
TWO LITTLE VAGABONDS.—Feb. 17, Alex, Stoke Newington.
UP WITH THE LARK.—Feb. 17, Hippo., Huddersfield.
VAGABOND KING.—Feb. 17, Pal., Camberwell; 24, Palace, Walthamstow.
VIRGINIA (Macdonald and Young).—Feb. 17 Borough, Stratford; 24, T.R., Chatham.
VIRTUE FOR SALE.—Feb. 17, Court, Liverpool; 24, P.O.W., Birmingham.
WHEN BLUE HILLS LAUGHED.—Feb. 17, Hippo., Ipswich; 24, T.R., King's Lynn.
YELLOW SANDS (Barry Jackson and Prince Littler).—Feb. 17, Empire, Bristol.
YOUNG WOODLEY.—Feb. 17, T.R., Halifax; 24, T.R., Blackburn.
77, PARK LANE.—Feb. 24, T.R., Leamington.

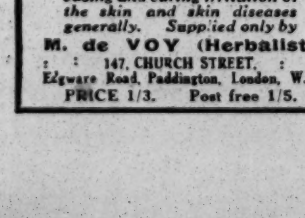
RESIDENT COMPANIES.

ANDERSON, GRANT, REP.—Pavilion, Sheerness.
ATHOLL, DOUGLAS.—Palace, Nottingham.
BARRY O'BRIEN REP.—Grand, Blackpool.
CHURCHILL, FLORENCE, REP.—Dundee.
CONLIN, EVELYN, REP.—T.R., Pontypool.
DENVILLE, ALFRED.—R., Rochdale; O.H. Macclesfield; R., Chester; Majestic, Benwell-on-Tyne; R., Preston; R., Sunderland.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Middlesbrough; H., Burslem.
HART JAMES, REP. PLAYERS.—Hippo., Bury.
LANGLEY, HOWARD.—Argyll, Greenock.
LAUREATE PLAYERS.—O.H., Kidderminster
LITTLE LEEDS REP.—Leeds.
MANSFIELD HERBERT.—Pav., Perth
METCALFE, EARLE.—Workman's Hall, Ferndale.
MILLANE PLAYERS.—Gaiety, Douglas.
MONCKTON, SYDNEY.—Playhouse, Broadstairs.
MUNICIPAL REP.—Pier, Worthing.
NORTHAMPTON REP.—O.H., Northampton
REGENT REP.—Regent, London.
REPERTORY CO.—Little, Bristol.
ROYAL REPERTORY PLAYERS.—R., Darlington; T.R., Grantham; T.R., Wolverhampton.
RUSHOLME REP.—Manchester
SALBERG REP.—Alex., Birmingham.
SHEFFIELD REP.—Rep., Sheffield.
VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coalville.
WALKLEY & HEALEY REP.—Pav., Leicester
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ADVENTURES OF PARKER, P.C.—Feb. 17, Empire, New Cross.
ALL FIT.—Feb. 17 Empire, Chiswick.
ALL RIGHT ON THE WESTERN FRONT.—Feb. 17, Empire, Newport.
AUGUST, 1914.—Feb. 24, Empire, Islington.
BARBED WIRE.—Feb. 17, Pal., Huddersfield; 24, Pal., Carlisle.
BRASS TACKS.—Feb. 17, Hippo., Preston.
BREAKAWAY.—Feb. 17, Empire, Swindon.
CASEY'S COURT.—Feb. 17, Pal., East Ham; 24, Empire, Croydon.
CASINO DE PARIS.—Feb. 17, Hippo. Portsmouth; 24, Hippo., Boscombe.
CLOWNS IN CLOVER.—Feb. 17, T.R., King's Lynn.
CLOWNS IN CLOVER (Arnold).—Feb. 17, Tivoli, Hull; 24, Pal., Grimsby.
C.O.D.—Feb. 17, Pal., Redditch.
COMPARISONS.—Feb. 17, Osborne, Manchester.
DUG-OUT MELODY.—Feb. 17, Granville, Walham Green.
EVER SO GOOD.—Feb. 17, Queen's, Castleford; 24, Empire, York.
FAMILIAR FACES.—Feb. 17, Pavilion, Clydebank.
FAMILY AFFAIRS.—Feb. 17, Hippo., Exeter; 24, T.R., Leicester.
FOR GOODNESS' SAKE.—Feb. 17, Empire, Stratford.
FORMBY'S GOOD DEED.—Feb. 17, Grand, Birmingham; 24, Alhambra, Bradford.
FULL SPEED.—Feb. 17, Pal., Blackburn; 24, Hippo., Ilford.
GOING AHEAD.—Feb. 17, Grand, Wath.
GOLDEN MOMENTS.—Feb. 17, Empire, York.
GREAT STUFF THIS.—Feb. 17, Pal., Hammersmith.
GYPSY VAGABOND.—Feb. 17, Empire, West Hartlepool.
HAMMER AND TONGS.—Feb. 17, T.R., North Shields.
HIGH JINKS.—Feb. 17, Paisley.
INGALESE, RUPERT.—Feb. 17, P.G., Folkestone.
INTRODUCE HER.—Feb. 17, Pal., South London.
JUST A MINUTE.—Feb. 17, Lyceum, Dumfries; 24, Gaiety, Leith.
LADS OF THE AIR.—Feb. 17, Palace, Leicester.
LARKS.—Feb. 17, Hippo., Norwich.

(Continued on page 15.)



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Grey, Miss (Cellist)
Griggs, Mr. Harry
Hartley, Mr Charles
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Percy, Mr. Billy
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Revell, Mr Fred
Ritz Sisters
Robinson, Mr. E.
Russell, Miss Gwen ('Celliste)
Roper, Mr. F. H.
Sandrisi, Mr. Max
Satey, Miss Louie
Saxon-Snell, Mr H.
Scott, Miss Isabel
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymour, Phil
Seymore, Miss Madeline
Shepherd, Mr W. V.
Short, Mr Howard
Simpson, Mde. Rhoda
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Spray, Mr. J.
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Stella, Miss Gwen
Stephenson, Mr. George P.
Stewart, Mr Alex
Stone, Mr. Reg
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Tod, Mr. Quentin
Tootill, Miss Daisy
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Tussaud, Mr. Louis
Tyser, Miss E.
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Vernon, Captain R.
Vernon, Mr Claude
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Warren, Mr. Geoffrey
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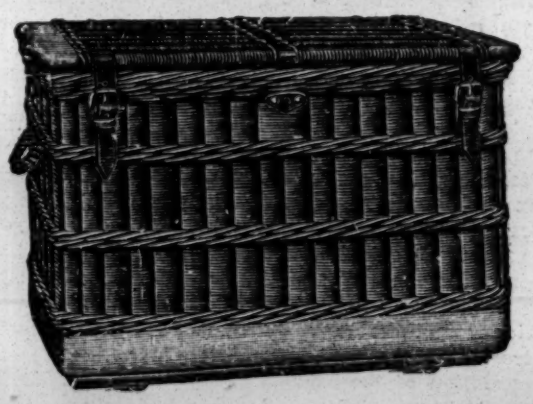

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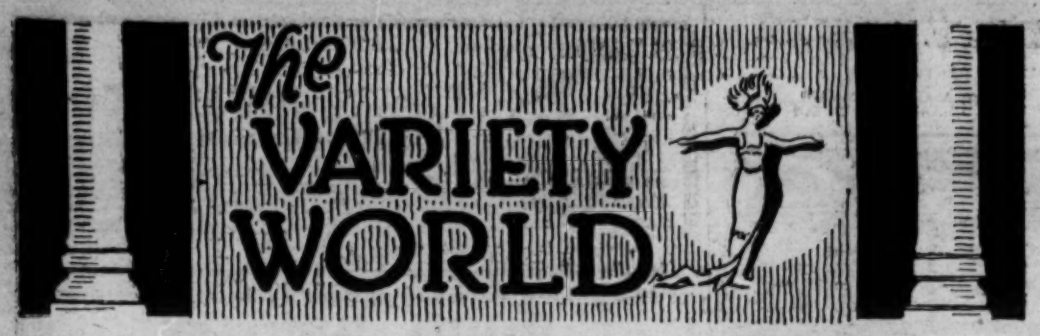

Variety Theatres Consolidated.

The twenty-fifth annual meeting of the Variety Theatres Consolidated will be held at Cranbourn -mansions on Friday at 11.30. The accounts of the company to be presented to the meeting for the year ended December 31, 1929, show a divisible net profit balance of £50,249 13s. 1d. From this balance there is to be deducted the Proference Share Dividend for the year 1929, £9,607 1s. and the Interim Dividend paid on the ordinary shares to June 30th last, £3,481 1s., totalling £13,088 2s., and leaving to be dealt with the sum of £37,161 11s. 1d.

The Directors recommend that this sum should be appropriated to a dividend of 5 per cent., less income tax, on the ordinary shares, making, with the Interim Dividend of 3 per cent., paid on August 1st last, 8 per cent., less income tax, for the year; to a dividend on the deferred shares of 25 per cent., less income tax; to transfer to Reserve Funds Account a sum of £4,649 18s. 3d., bringing this fund up to a total of £75,000; to write off £1,500 Special Expend-ture on Properties.

Strolling Players at Brinsworth.

On Friday evening last, the Strolling Players paid a welcome visit to the old people at the Home, and entertained them with a variety show, in which they were assisted by the versatile entertainer, Mr. Ernest Sewell, who greatly intrigued the old folk with his up-to-date and marvellously neat sleight of hand tricks and paper tearing, added to which he gave a ventriloquial turn and ended with human marionettes. We had clever character sketches from Mrs. F. Wells, and the programme ended with "'Op o' me Thumb," in which the Players gave a pleasing interpretation. Special mention should be made of Miss Little, in the title rôle, her clever characterisation of all the varying moods of the little lone figure of Amanda, were entirely to the liking of the Brinsworth audience.

Star Accompanies Star.

It is a unique event to see one "star" acting as accompanist to another and both enjoying it as much as their audience. Such was the case, however, the other night, when, writes our Hull correspondent, Mr. George Elliott and Mr. Debroy Somers attended the revelry of local journalists and friends at the Grosvenor Hotel, Hull, to celebrate the forty years' service of a colleague. Mr. Somers had no hesitation in voluntarily acting as accompanist on a piano. Mr. Somers entered into all the fun of the occasion and the piano let it be known that it was being greatly honoured.

George Elliott sang and danced on the ballroom floor, and it was a happy company of pressmen and theatrical friends, including Mrs. Elliott and Mr. and Mrs. Jesse Challons of the Palace, who joined in the singing of the choruses of some of his old-time numbers, as well as some of the more modern ones.

Nixon Grey.

We have been advised by Nixon Grey that his engagement at the Town Hall, Liverpool, is for the week of Feb. 24th and not this week, as stated in our last issue. This week Nixon is appearing at the Tivoli, Aberdeen.

A Golfing Record?

Will Hay writes as follows:—"Trevor Watkins, Raymond Newton and I were playing golf at Gosforth Park last week. On the short seventh hole I hit a tee shot on to the green, and stopped about three yards from the pin. Trevor Watkins' ball stopped on the near side of the green on the edge of a bunker, twenty yards from the pin. Newton's ball stopped on the far side of the green fifteen yards from the pin. Watkins said, 'Well, I must hole this.' His ball ran across the green, hit my ball and cannoned off it into the hole for a two. Newton putted and got a two, then *I* putted and got a two. I should think this is almost a record."

Clapham and Dwyer.

In addition to appearing at the Trocadero, Clapham and Dwyer were also deputising at the Coliseum during the latter part of last week. These big favourites resume the Stoll tour this week at the Hippodrome, Manchester, and are commencing a month's season in town next week.

"Appearances."

We hear that Bernard Nedell, of "Broadway" fame, and more recently associated with Tallulah Bankhead in "The Snob" is now busily engaged with the production of "Appearances," by Garland Anderson, which is due at the Royalty Theatre next month. It is also interesting to hear that Mr. Nedell has arranged for Robert Sutton-Browne, son of Frank Browne and Kay La Velle, to take his stage debut in this show.

Robb. Wilton In the Old Homestead.

Robb. Wilton is playing in the old home town, Liverpool, this week, and his old pals are very keen to see his latest sketch, "His Journey's End," which, assisted by Florence Palmer, he presented for the first time with such success at East Ham recently. Robb. is away a month, and then returns to the Palladium.

Death of Harry Harrigan.

We regret to hear of the death of Mr. Harry Harrigan, late of Harrigan and Holt, who died in Liverpool on February 8th, after a long illness. He was aged 55.

Frank Latona.

Last week Frank Latona underwent an operation at St. Mark's Hospital, City-road, E.C., which proved quite successful. Frank must remain here for another three or four weeks, and would be glad to see or hear from any friends any day between 2.30 and 4.30.

Pickard's Syncopators.

Following a successful season in Rome last week, James Pickard and his Chineso Syncopators are now in Genoa, and at the end of this week are due in Paris for a four-week season.

Dora Maughan to Stay.

Although Dora Maughan had made arrangements to sail for America after her engagement this week at the Victoria Palace, we now hear that she has been persuaded to postpone her bookings on the other side in order to commence a three-month season at the Cafe Anglais, at which popular resort she resumes on Monday next. This week Dora is also appearing at the Trocadero.

Sam. Linfield.

For the past three months, Sam. Linfield and Company have been touring with the Fanchon Marco road show in the States. Present engagements extend until next May, and Sam. does not expect to be home until the end of the year.

Philip Jackley Entertains.

Another member of the Jackley family has entered the entertainment world. Master Philip Jackley aspires to ventriloquism, and gave a show last Saturday in aid of the funds of the 38th Westminster Rovers Crew. Young Jackley is a novel ventriloquist, and concluded his show with a dance! In response to encores he appeared with banjolele, and did another act. Versatility personified!

Andy Andrews.

Following his success as Dame in the pantomime, "Puss In Boots" at the Lyceum, Andy Andrews has received some very attractive offers for production, and also for his variety act, and will be completing his future arrangements in the next few days.

Meet "The Bolton Trotter"!

Always on the look-out for new stars, Will Murray's latest find is Hilda Quinlan, who hails from Bolton, where she was brought to the notice of Will. He heard her sing ten numbers right off the reel, and immediately gave her a contract to appear in the new version of "Casey's Court," in which she is proving a popular feature. She puts over her numbers in fine style, particularly "On the Sand Hills," which is quickly taken up by the audiences.

Born 1906—Still Going Strong!

Time is of no account where "Casey's Court" is concerned! It commenced its career in 1906, and far from wearing out its popularity its circle of admirers grows considerably. The new super version, which was produced a few weeks ago, and which played to such fine business at the Metropolitan last week, is easily the best of its series, and the box office proves that. Will Murray and his young stars are at the Palace, East Ham, this week, and the Empire, Croydon, next. They have ten weeks in Town to play, and by then will have completed a sixteen weeks' run in London.

Troy Sisters and Helen.

The Troy Sisters and Helen, who have started their new season with marked success, commence their provincial tour at Blackpool this week.

Peter Fannan.

Peter Fannan, whose stay in variety has been successful for over a year, goes into the new show, "Golden Melodies," for Baldrick and Williams next week.

"Funny Side Up."

"Funny Side Up" is the name of the new production opening at the Hippodrome, Portsmouth, with Mona Vivian, Edwin Lawrence and Al Marshall.

More Variety.

More variety is being played each week, Tony Gerrard told us, since he played with his combination for Ben Jay, whose three cinemas — the Premier, Enfield, the Corner Picture House, Tottenham, and the Pavilion, Tottenham—now have six acts each week.

Photographs Wanted.

Mr. Louis, manager of Jones' Corner Restaurant, Leicester-square, will be glad to receive photographs of artistes to go on the newly-decorated walls. Louis says he wants the restaurant to keep its professional atmosphere.

Rupert Hazell and Elsie Day.

It is many years since Rupert Hazell appeared at the Victoria Palace, where he is now making his welcome reappearance in town. Next week Rupert and Elsie commence a three-weeks visit to Scotland. They appear at Edinburgh, Aberdeen and Glasgow, and then come back to Wood Green.

Van Horn and Inez.

On their return to New York recently by the "George Washington," Van Horn and Inez tell us they had a most exciting trip, certainly the worst they have ever experienced. Anyhow, they found a jolly crowd on board, and Earl was in his usual luck with the cards.

Camargo Society Dinner.

On Sunday evening last the newformed Camargo Society held their first dinner at the Whitehall Rooms, Hotel Metropole. Mme. Adeline Genée, who was in the chair, proposed a silent tribute to the memory of Serge Diaghileff. The toast of "The Camargo Society" was proposed by Sir Herbert Morgan, who explained that it was named after the great dancer Camargo. The toast was responded to by Mr. Edwin Evans, who explained the society's objects. He said there was no intention of running a season of ballet, but only of doing periodical productions on Sunday evenings and Monday afternoons. October had been chosen as the month of the first production.

Mme. Lydia Lopokova proposed the toast of "The Guests." Mr. Frank Isitt responded. The toast of "The Chairman" was proposed by M. P. J. S. Richardson.

Music Hall Ladies' Guild.

Tickets for next Sunday evening's concert, to be held in aid of the funds of the Music Hall Ladies' Guild, have gone extremely well. A remarkable programme will be presented, so those who have not got their tickets would be well advised to hurry up.

Mr. George Jackley's "Bird."

Mr. George Jackley has, in his dressing room, a wonderful "bird" that is likely to alarm the unsuspecting. George just pulls a string, and out hops the feathered creature. We had a merry half-hour last week with George in his room, and Charlie Naughton and Andy Andrews were also present. Oh! the gags this trio put over! They even left Harry Hall, who was present, almost speechless!

The C.A.A.

The Concert Artistes' Association Club Room was crowded on Monday evening last week for the very successful concert with Mr. Harry Hall in the chair, Miss Eily Clare as hostess, and Mr. Walter Phillips and Miss May Clapham, accompanists. Among those who appeared were Mr. Walter Cato, Miss Lily Bradford, Mr. Jack Rowlands, Mr. Ralph Delvin, Miss Irene North, Mr. Middleton Woods, Mr. Frederick Lake, Miss Constance Wentworth, Miss Marlie Caird, Mr. Vernon Batley, Miss Dorothy Morgan-Davis, Mr. Harry Emeric, Miss Hilda Searle, Mr. Will Deller, Mr. Arthur Askey and Miss Edith Faulkner. Several other artists were present but unable to appear owing to lack of time.

A Marvellous Waltz Ballad.

"All that I'm asking is Sympathy" is a worthy successor to "Underneath the Russian Moon," and is in great demand by all straight vocalists. A beautiful lilting melody combined with a perfect lyric has helped "Sympath" to jump right to the front. All the leading bands are playing this number regularly, and it is also broadcast by Bert Ambrose, Jack Hylton and every other radio band.

Harry Claff's Car Loss.

The other evening, Mr. Harry Claff, the Honorary Chairman of the Variety Artistes' Federation, after having parked his new Austin Sixteen, No. UW 8621, at St. James's Park Public Licensed Car Park, in order to play the Piccadilly Cabaret, discovered to his dismay on applying for the car that it was missing. He would be obliged if any person could supply him with any information that would lead to the recovery of the car.

"America's Beau Brummels."

Roth and Shay, "America's Beau Brummels," who made such a success in London before going to the Continent, are returning to America after being away for over two years. They sail on the S.S. "George Washington" from Hamburg to-day (Wednesday). Their last dates before leaving were the Wintergarten, Berlin, and the Ufa-Palast, Hamburg.

For South Africa.

The following artistes sailed from Southampton on Friday last, the 14th instant, per R.M.S. "Saxon," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Roy Cowl and Mollie Mackay, Stott and Bloom.

Halifax Brinsworth Matinée.

Mr. Wally Stephenson has forwarded to Mr. Harry Marlow a cheque for £65 1s. 8d., being the whole of the proceeds for the Brinsworth matinée held at the Palace Theatre, Halifax, on Saturday, February 8th.

"Escape" Film.

The first feature production to be made by Associated Talking Pictures, of which Mr. Basil Dean and Sir Gerald du Maurier, are directors, in conjunction with RKO, America, for world release, is "Escape," from the famous play of that name by John Galsworthy. Mr. Galsworthy has written the dialogue, and Mr. Basil Dean will direct the picture. Colin Clive, the hero of "Journey's End" on stage and screen, is to play "Matt Denant," whose imprisonment for manslaughter and escape from Dartmoor is the subject of the story. As evidence of the representative nature of the cast, which it is intended shall be the finest obtainable, two of the women's parts will be taken by Edna Best and Mabel Poulton respectively as the shingled lady and the girl in the park. Further important engagements will be announced very shortly.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

What was announced as a play with incidental music, turned out to be music with an incidental play. No matter what praise we bestow upon H. C. G. Stevens' delicate handling of a difficult theme in "To Meet the King!" there is no denying that his idea is slighter than Norman O'Neill's overture and intermezzi. Together the author and composer have succeeded in framing the art of Sybil Thorndike far more graciously and becomingly than any insensitive author of music-hall sketches could do. Her part is "Ronnie's Mother." She waits in her room at a seaside hotel on the day of "an International Flying Race." Just before the start is to be made, she talks about his victories in sport at school. The nurse leaves her to bring the doctor. Ronnie—it is really the ghost of Ronnie—comes through the verandah windows to invite her to come with him "to meet the King." She eagerly agrees . . . and when the doctor and nurse return they find she is smiling in death.

Though "Ronnie's Mother" never leaves her chair there is significance enough in the activity of her mind to enable Sybil Thorndike to reveal her exquisite power of expressing the emotional beauty of old age. This portrait of a soul's passing is deeply moving to the point of tears. If only as a listener, Jane Comfort (the nurse) deserves praise, while Pat Aherne is attractively boyish as Ronnie, and Lewis Casson makes the most, in his quietly masterful fashion, of the valedictory words uttered by the doctor. The whole is a fine achievement in dignity and solemnity.

Round about this, in the true spirit of contrast which is all-important to "variety," the Sixteen Foster Girls dance as scintillating crusaders—or as troupes of liberty horses, appearing in the circus ring laid down for the trick-riding feats of the Sobolewski Troupe. Victor André's nimble dancing, and Olsen's Sea Lions open the programme amusingly, before Zaidee Jackson wins us with her very tender way of singing sad negro songs. The Houston Sisters indulge in their romps with their usual success in exciting laughter, and Howard Rogers entertains us with a sly account of how the Naval Conference "keeps on sitting without laying eggs." Phyllis Dare's charm recalls the many conquests of her brilliant career, while Bobby Alderson assists her at the piano, and E. Kelland Espinosa as dancing partner.

THE PALLADIUM.

At last Toto has come to London. Years have passed since I first saw his whimsical performance in Paris, and tried to persuade managements over here to offer him an engagement. My efforts were in vain, and but for George Black this very original clown might have remained unknown to the British public. No other is like him. He is in the chrysalis stage between the clown of mirth and the clown of poetry. Harlequin and Pierrot were once mere comic butts conforming to the idea of "Clod, clot, lump." They grew too small for their boots, took flight into fancy, and so forced mankind to hatch another clown from a clod. Now Auguste, it seems, is about to undergo the same metamorphosis. Grock refined away his coarseness, making him human. Toto, diminishing his dependence on laughter, presents him to us as the central figure in pictures of sheer fantasy.

Our first glimpse of him in a queer, dreamlike, little French street, teaches us this. Though the moon that used to shine on it has gone, it is still the land that enchanted me years ago. A toy car drives up, and Toto gets out of it while we are disbelieving the evidence of our eyes. An apache picks it up and makes off with it while a gendarme taps him on the shoulder and puts on his arm the basket he has overlooked. He plays Auguste's customary prank of losing one leg and of wearing many hats; he fires point blank at a balloon and hears another, at the opposite end of the row, explode; he deflates himself until his head drops on the stage with a thud; he does many such clownish tricks old and new, but the essence of him is pure Toto—the clown who aspires to the stars. There is no laughter at all when he dances the dance of the clockwork doll, for it is a work of art. His impression of how Pavlova would dance if she wore the long boots of Little Tich, is a jest, but it is also a commentary on the relationship between the ridiculous and the sublime. His burlesque of "The Merry Widow" is, at first sight, sheer knockabout, but even here his critical mind is at work, travestying feminine allure.

So much has to be said of Toto that I am forced to do less than justice to the other merits of the programme. This does not mean, of course, that Will Hay's scene of school life is less than boisterously amusing, or that Jennie Howard's pert wit sways us less than at other times. Will Morris is one of the three tramp cyclists who have become classics, and De Groot is the most effective of violinists on the halls. Winnie Collins makes merry with Charles Brooks, and Mabel Russell acts "Squibs," supported by Gerald Ames and the rest of her company, for a second week. The programme also includes the names of Naunton Wayne ("personal persiflage") and Scamp and Scamp (comedy bar act). Bud and Jack Pearson's eccentric dancing is lively, and the Palladium Dancers are as efficient as ever. The Quatuor Vocal Russe Moussorgsky (by permission of M. Taglioni) sing entrancingly.

HOLBORN EMPIRE.

They dominate the programme, these little people. From the time Willy Pantzer surrounds himself with them in "The Bewitched Kitchen," your wits are continually engaged upon their antics whether they or some other turn are before your eyes. All the ingenuity of the setting is not more than is called for by their astonishing abilities. They whirl across the stage like missiles shot from a catapult, or are upheld on a hand balance as though as light as air. Then in "A Mad Night in Maxim's Cabaret, Paris," they exhibit accomplishments of another kind altogether, and their dancing, each with a dummy partner, is expert. As for the "Great American Prize Fight: Heeney v. Tunney in miniature," the display of pugilism here is more exciting than any real exhibition bout by ex-champions who become music-hall stars.

Rodney Hudson's Victoria Girls yield to the exacting demands now made upon troupes of dancers on the halls. They perform, however, with indefatigable zest as well as charm and grace. The popularity of Frank Browne and Kay La Velle grows apace, and there are few who know better how to use a xylophone as "personality extractor." Other arrivals from the Palladium include Rogers and Wynne, with their lively dances, and Herbert Clifton, with his comic female impersonations.

The back-chat of Morris and Cowley is brisk stuff, and their final duet is plastered so thoroughly on the back wall of the gallery that an outburst of applause is the immediate response. Marie Ambrose sings, and Fransky performs his amusing antics. In place of Fyne and Gerrard, Bert Lloyd and Rex Lestrange provide the concluding act.

Archie Glen in Town.

Direct from his pantomime season at the Empire, Liverpool, Archie Glen is opening his variety engagements at the Metropolitan this week, where "The Boy fra Sheffield," and his "Drunk" number are a very big hit. Archie is due at the Holborn next week.

Willy Pantzer.

At the Holborn Empire, Willy Pantzer and his famous troupe of ten comedians are making one of their periodical visits to Town, and their three separate acts are pulling in the applause this week. They are booked for the Palladium for March 31st.

Jenny Howard.

Following her pantomime triumphs at the King's, Edinburgh, Jenny Howard is back again, and already in demand, is playing both the Palladium and the Metropolitan this week, she of course meeting with great receptions at both halls.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Are you doing "The Kerb Step" yet? The song, popularised by the "Daily Express," has been taken up enthusiastically by many leading artistes, and the special dance invented by W. Maxwell Stewart is now being demonstrated with great success by Mr. Stewart and his charming partner, Pat Sykes at his school of dancing in Baker-street.

Gracie Fields and "The Show's the Thing" have concluded their great London run and have opened with instant success this week at the Manchester Palace. Miss Fields is making special features of "Painting the Clouds With Sunshine," and "Am I Blue?" and these great hits have taken Manchester by storm.

Mercia Lotinga, who has been scoring a big hit with "When You've Gone" in Ernie Lotinga's "August 1914" Revue, has now taken up another big Feldman winner in "Only For You." In the same production popular Howard Heeley has taken up "Painting the Clouds With Sunshine" and "Mother's Smile."

That vivacious artiste, Dot Mildmay, is scoring all along the line with "Am I Blue?" and "I've Never Seen a Smile Like Yours," and makes a decided hit this week with these stormers at the Seven Sisters-road Cinema.

Will A. Jackson's popular new revue, "Glad Rags," is rich in Feldman numbers, and big successes are scored with "Go To Bed," "Painting the Clouds With Sunshine," and "There's Only One Way To Be Happy."

Virginia Davis called at the Feldman building to report that "Only For You" has proved a remarkable hit for her at all engagements. This charming vocalist has now taken up "Smiling Irish Eyes," the popular Feldman fox-trot ballad.

Herman Darewski and his famous band appear this week at the Empire, Kingston, and win enthusiastic applause with "Tip-toe Thro' the Tulips With Me," "My Song of the Nile," and "Painting the Clouds With Sunshine."

Greenlee and Drayton make a hit at the Piccadilly Hotel this week with "Am I Blue?" and "What Will I Do Without You?"

George Tomkins, with Joe Boganny's "Some School" Company, makes an outstanding hit at the Victoria Palace this week with "My Heart Is Bluer Than Your Eyes."

Campbell, Connelly and Co., Ltd.

Phyllis Dare remains another week at the Coliseum, where she continues very successfully to feature the charming number "I'm a Dreamer, Aren't We All?" This number is very much to the liking of the Coliseum audiences.

At the Holborn Empire this week, that charming soprano vocalist, Marie Ambrose, is scoring heavily with "I'm a Dreamer, Aren't We All?" and the fine waltz-ballad "Recollections," while at the same house Morris and Cowley are reaping a rich harvest of applause with the powerful ballad "My Fate Is In Your Hands."

Scovell and Whelan have introduced "If I Had a Talking Picture of You" into their act with gratifying results.

Charming Ella Retford, fresh from her pantomime triumphs, is appearing at the Metropolitan Theatre this week, where she is scoring tremendously. One of the high spots in Miss Retford's act is her rendering of "If I Had a Talking Picture of You"—a number that suits her excellently, and which is "put over" as only Ella can.

Low and Webster at the Putney Hippodrome, this week, score heavily with the new powerful ballad "My Fate Is In Your Hands." Arthur Webster informs us it is the biggest hit he has ever had.

Teddy Pearce has just produced a great new show, entitled "Full Of Life," in which several C. & C. numbers are being successfully featured. "I've Got a Feeling I'm Falling" being sung by Jimmy Bryant and Peggy Victoria, while "If I Had a Talking Picture of You," "I'm a Dreamer, Aren't We All?" and "Louise" are featured on the piano accordion by Joe and Josh. "Dream Mother" is a big hit for the "Masked Singer," and "Keep Your Sunnyside Up" is a riot for Peggy Victoria. An excellent show well supplied with excellent songs.

Gilbert and Chapman, who have just re-united after being separated for some time are successfully featuring "My Fate Is In Your Hands" and "It's An Old Spanish Custom," two numbers admirably suited to their style of work.

Billy Dempster has introduced "If I Had a Talking Picture of You" into "White Blackbirds," and tells us that he finds it a great applause getter.

Jack Tucker and his band at Levenshulme Palais de Danse are very big favourites, and are always C. & C. fans. The latest hits on their programme are "My Fate Is In Your Hands," "If I Had a Talking Picture of You," "I'm a Dreamer, Aren't We All?" "Give Yourself a Pat on the Back," "Dream Mother," etc., all of which Jack Tucker informs us are requested frequently.

In Harry Gilpin's new revue, "Moonbeams of 1930," Minnie Cole is having great success with "Dream Mother." Miss Cole has to sing an encore at every performance.

Archie and Annette inform us they are joining a new road show, and intend featuring "All That I'm Asking Is Sympathy," "My Fate Is In Your Hands," and "I'm a Dreamer, Aren't We All?" surely a marvellous trio of hits.

Howard Heeley, in Ernest Lotinga's "August 1914," still finds "Dream Mother" the biggest applause getter he has had in years. We heard Howard sing it at the Bedford Theatre last week, and it was a veritable riot. Howard tells us he is shortly introducing the new powerful ballad "My Fate Is In Your Hands."

Phyllis Eck and Arthur Lowrie in "The Sketch Book" Revue are featuring very successfully "Sunnyside Up" and "If I Had a Talking Picture of You," while Belle Harrison, in the same show, is also successful with "I'm a Dreamer" and "Recollections."

Dorothy Venton, another consistent C. & C. fan, is singing "Dream Mother," and at every performance finds it a big winner. Jack Van Dyke, in the same show, "Swanee River," is featuring "I've Got a Feeling I'm Falling" and "Breakaway."

Jack Britton in "The Sketch Book" Revue at the Palace, Watford, has introduced the magnificent ballad "My Fate Is In Your Hands," and is delighted with its reception.

Francis and Day.

Two numbers of conspicuous merit are "Your Mother and Mine," the sensational fox-trot ballad from Metro-Goldwyn-Mayer's "Hollywood Revue," and "The Pagan Love Song," which comes from the film "The Pagan." The former number will undoubtedly have a universal appeal to all vocalists, while "The Pagan Love Song" presents unlimited possibilities for production purposes.

Now at the Palace, Manchester, with "The Show's the Thing," Gracie Fields creates much mirth with her latest "F. & D." comedy numbers, "Stop and Shop at the Co-op Shop," and "A Couple o' Dooks." All Miss Fields' wonderful personality is enhanced in these items. That audiences still appreciate a good melody number is proved at the Hippodrome, Manchester, this week, where Dorothy Ward renders "Your Mother and Mine" with a wealth of feeling and expression.

"Singin' in the Rain" is an outstanding feature with Brown and Lavelle, who present their artistic act at the Holborn Empire this week. This item is invariably encored. The Troy Sisters and Helen continue to charm audiences and appear to gratifying applause at the Palace, Blackpool, this week. Their repertoire now includes "Singin' in the Rain," "The Pagan Love Song," "You Were Meant for Me," "Gotta Feeling for You," and "The Sun Is At My Window."

A large percentage of Francis & Day material is regularly featured by the Three Lads, now at the Chiswick Empire in "All Fit" Co. Big hits in their present programme are "The Pagan Love Song," "Your Mother and Mine," and "Singin' in the Rain." Providing a vocal speciality in Archie Pitt's "Making Good" Co., Richard Neller chooses his material with fine discrimination. This week, at the Palace, Halifax, he reports phenomenal success with "Your Mother and Mine," "The Pagan Love Song," and "Yet You Forgot."

"The Pagan Love Song" is beautifully rendered at the Metropolitan this week by that charming artiste Jenny Howard. That graceful duo, The Irwin Twins, provide some excellent vocal and dancing talent at the Bristol Hippodrome this week, and their fine receptions are well merited. Big features of their present repertoire are "Singin' in the Rain," "The Pagan Love Song," and "Gotta Feeling for You." The ever-popular Four Harmony Kings present their excellent vocal speciality at the Theatre Royal, Edinburgh, this week, and special mention is made of the artistic treatment of "Singin' in the Rain." At the same house, Roy Barbour is well received for his interpretation of "Down Among the Sugar Cane."

Always a shrewd picker of songs, Randolph Sutton has now produced the sensational "F. & D." winner "I'm Singing My Way Round the World," and reports that it is one of the strongest numbers he has ever handled. Francis & Day material is well to the fore in "August 1914" Revue, playing the Palace, Chatham, this week. Mercia Lotinga displays her beautiful voice to fine advantage in "Love—Your Spell is Everywhere." Howard Heeley is highly successful with "Your Mother and Mine," and Arthur Hoskin finds "The Pagan Love Song" one of the best applause-getters for years. Syd Violet, at present with "Very Good" Revue, in the capacity of Musical Director, writes from the Palace, Newark-on-Trent, to tell us of the sensational success of "My Mother's Eyes," which is a big feature in the production.

"Your Mother and Mine" proves a terrific success for Douglas and Ross, who include it in all their engagements. Well known in concert and broadcasting circles, The Coburn Sisters now include a large percentage of "F. & D." material on every occasion. Their latest hits are "Love—Your Spell is Everywhere," "Singin' in the Rain," "The Pagan Love Song," and "Where is the Song of Songs for Me?" Now appearing in "Boy Blue" Co., Maia Barrie is heard to great advantage in "The Pagan Love Song," and "Some Sweet Day." In these items Miss Barrie finds great scope for her voice and personality.

Reports from the Grand, Halifax, testify to the enormous popularity of Francis & Day numbers as featured by that wizard of the xylophone, X. L. Dexter. Features of his present programme are "Singin' in the Rain," "Orange Blossom Time," "The Pagan Love Song," "Gotta Feeling for You," "Your Mother and Mine," and "Low

(Continued on page 13).

WILL FYFFE

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Direction: Henry Sherek.

BERT GUNNELL

Fooling around in
Bert Montague's Production, "FOR GOODNESS SAKE."
Feb. 17, EMPIRE, STRATFORD.

FROM THE SONG PUBLISHERS.

(*Continued from page* 12.)

Down Rhythm." Appearing in "Great Stuff This" Revue, at the Palace, Hammersmith, Joe Morrison's Band is heard to fine advantage in a colourful arrangement of "Singin in the Rain."

Scovell and Whelan create much mirth at the West Ham Kinema with "Sitting on the Cold Wet Grass," and are shortly introducing "Singin' in the Rain," "Your Mother and Mine," and "There's Another Good Man Gone Wrong." "Singin' in the Rain," "The Pagan Love Song," "Marie," and "Broadway Melody," are all established favourites in the repertoire of Chester Tunis and his Gang, who appear in "Blue Bloods of Variety," at the Hippodrome, Birmingham, this week. In the same company, Eddie Gray does some clever work to the tune of "You Were Meant for Me."

Continuing his successful run with "Ups-a-Daisy" Co., Billy Caryll finds wonderful receptions for his inimitable rendition of "She's Funny That Way." This week the show appears at the Palace, Plymouth. "Baby! Oh Where Can You Be?" is an ideal number for the Sherman Fisher Boys, who are at present with Francis Laidler's "Funny Boy" Co. Jimmy Ferguson is playing the London, Shoreditch, this week, and "The Sun Is At My Window" still proves to be his biggest hit. A unique entertainment is presented by Bert Brownbill, at the New Regal Super Cinema, West Norwood, this week, and is entitled "The Rain-Shine" Cabaret-Revue. An outstanding musical feature is "Singin' in the Rain," rendered by Bert Brownbill and Micky Francis, while the latter artist is heard to great advantage in "The Pagan Love Song."

Amongst the most effective items Peter Bernard has ever given the public are "Your Mother and Mine" and "Singin' in the Rain." Peter features these two hits on every occasion. Wonderful receptions greet every appearance of De Groot, at the London Palladium this week, and his latest addition, "The Pagan Love Song," shows excellent choice. Camille Gillard has now taken up "The Pagan Love Song," and reports sensational success with this number at all his engagements. A popular and happy duo at the Pavilion, Bournemouth, this week are John Olivere and Louis Holt, and their musical items are well chosen as usual. They write to tell us of excellent results with "The Pagan Love Song," "Rosa," and "There's Another Good Man Gone Wrong."

The Harcole Sisters, playing variety, find "The Pagan Love Song" an outstanding success with them, while Dawn and Mavis, appearing in "A Spot of Bother" Revue, also report the sensational success of this number. A beautiful rendition of "Yet You Forgot" is heard at the Theatre Royal, Darlington, this week, and Violet Gaynor is the vocalist. At present with "Round the World" Revue, Miss Gaynor is enjoying a successful tour.

Victoria Music Publishing Co., Ltd.

"A Little Kiss Each Morning," Rudy Vallee's sensational hit from the talking triumph, "The Vagabond Lover," is fast becoming the greatest song success of the year. A wire from the Irwin Twins informs us that "A Little Kiss Each Morning" is the biggest song in their act. A line from Gerald Bright, the popular musical director of the Hotel Majestic, St. Annes, Blackpool, tells us that "The Punch and Judy Show" is repeatedly requested by his audiences, with whom it is a great favourite.

"The Punch and Judy Show," which is broadcast nightly, is the greatest band number ever written, and is 100 per cent. recorded. John Firman and his Rhythmic Eight have just made a great record of this wonderful novelty number for the Zonophone Company. Ashley and Conn reap rounds of applause for their rendering of "A Little Kiss Each Morning," which is particularly suited to their act. This is an ideal number for duettists, and we would advise all acts of this type to get this in their repertoire.

Gordon Grahame, Musical Director of Flo Denton's Famous Juveniles, is rehearsing, "The Punch and Judy Show" for early production. Henry Forde, the popular tenor, is featuring "The Shadow of a Rose" at all his National Sunday League engagements. Ernest Hine, the fine vocalist appearing with Herman Darewski's Band, writes Victoria House to say he is scoring a great success with "The Shadow of a Rose." This delightful waltz song is swiftly becoming a firm favourite, and we advise all concert vocalists to get this in their repertoires.

Clay Keyes, that great artiste of broadcast fame, has "A Little Kiss Each Morning" in rehearsal for his next session. Clay was quick to see the possibilities of this beautiful ballad fox-trot by Harry Woods, the writer of world-famed "Side by Side." "I'll Be Reminded Of You" is rapidly coming to the fore, and good judges of real melody should not miss this sensational hit of Rudy Vallee's. "The Punch and Judy Show" is being featured in all Archie Pitt's revues, and is undoubtedly the biggest novelty number of recent years.

Miss Gracie Fields has just recorded for the H.M.V. Company, "The Punch and Judy Show," which will certainly be one of her biggest sellers. The Troy Sisters and Helen, appearing at the Palace, Blackpool, this week, inform us that they are scoring a great hit with "The Shadow of a Rose," and "I'll Be Reminded Of You."

Artistes are invited to call and hear these sensational songs.

Keith Prowse.

Jack Payne and his B.B.C. Orchestra broadcast with enormous success the Firm's latest comedy song, "All Hands On Deck." The result being that several comedians have decided to feature the song, and which we are confident will be very popular during the summer with Concert Party artists throughout the country. The Troy Sisters and Helen, at the Palace, Blackpool, are featuring "All Hands On Deck" with very great success. They also include in their programme "I'm Crooning a Tune About June," and as a medley, "The Wedding of the Painted Doll," and "Lonesome Little Doll," piano solo.

Trevor Watkins, the famous tenor, reports that "I'll Always Be Dreaming of Mary" is rapidly growing in favour, and becoming exceedingly popular with his audiences. Teddy Morris and his Band, at the Queen's, Poplar, are featuring "Riding On A Camel," "Evening Shadows" and "I'll Always Be Dreaming of Mary," all being received with acclamation. It is very gratifying to note that these numbers are catching the popular fancy of the East End entertainment hall. Teddy Brown features with unusual success "Lonesome Little Doll." Indeed, so great is his reception that he has to respond with an encore, playing with equal ability "The Wedding of the Painted Doll."

The U.S.A. Four, at the Shakespeare, Liverpool, are making a vocal and instrumental feature of "I'll Always Be Dreaming of Mary." Brown and La Velle, in their act, introduced "Lonesome Little Doll," and Mr. Brown's execution on the xylophone is certainly something to marvel at. The Victoria Girls, at the Holborn Empire, for their dancing utilise "Dainty Miss" and "The Wedding of the Painted Doll." Miss Mona Grey, at the Gaiety Theatre, Ayr, informs us that she was particularly successful with her new number, "You're Not Asking Me, I'm Telling You." The Macari Brothers, at the Hippodrome, Wolverhampton, continue to feature "Riding On A Camel" in their medley of good tune. Matthews Sisters and Clewes, at the Palladium, introduced "Lonesome Little Doll," and which was very delightfully danced to by one of the Matthews Sisters.

Billy Mayerl and Gwen Farrar have introduced "You Ain't My Baby Now," and which number proves a very big success for this very gifted pair of artists. Billy Mayerl, as a piano solo, also renders "The Wedding of the Painted Doll" in his own inimitable manner. Nat Goulding has been very successful with "I'll Always Be Dreaming o Mfary," and which he has included in his broadcast programmes from Birmingham. Debroy Somers and his Band are making a special spectacular feature of "Lonesome Little Doll," which number is received with rapturous applause at each rendering.

At the Metropolitan, Will Murray's "Casey's Court," "The Wedding of the Painted Doll" is being featured by the troupe of dancers, and which proves to be a very big success. Joseph Heyns, tenor, informs us that he featured "I'll Always Be Dreaming of Mary" last week, and that it proved to be a real winner. Miss Dinky Jeune is successfully featuring "Riding On A Camel." Frank E. Franks' production, "The Seafarers," "Every Now and Then" and "I'm In Love With You" are both being featured with great success by Mdle. Lucie Musette, with the assistance of the Welsh Male Choir.

Alf Gleeson and Edgar Fell, the popular and versatile entertainers, have predicted that "I'll Always Be Dreaming of Mary" will prove one of the biggest winners of the season. The Lancastrians are unanimous in their praise of this delightful waltz success. J. Morelle, in his act, continues to feature "Tell Me More About Love," which number is proving very popular. Melita, the versatile comedienne, is also successful with "Go Home, Papa," and "Tell Me More About Love." Jack Clements, comedian and dancer, is making a big success with "Riding On A Camel."

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(London Opera House)
"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
King Repp, Flora Le Breton, Charles Hayes, The Daros, George Doonan, Billy Moran, Frank & Albert, 16 Foster Girls, Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
"The Merry Whirl," Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Isa Kremer, Neil Kenyon, Mabel Constanduros, Teuber's Marionettes, Billy Kay, Cal & Nona Kay, Jackson and Blake, Olsen's Sea Lions, Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Nellie Wallace & Co. in "All Fit," Movietone News.

EMPIRE THEATRE, CHATHAM.
Talkies — "Bulldog Drummond," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Jean Kennedy, Pierce & Roslyn, Baker Boys, Dinkie Denton Trio, Winn & Davies, Dinks & Tritie, The Mongadors, Movietone News.

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LEICESTER PALACE.
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"The Farmer's Wife," Movietone News.

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Rehearsal at 12.30 p.m. for—
A. C. Astor, Horace Kenney, Shishti's Wonderettes, Reno & Andy, De Haven & Page, Barlow & Griffiths, Harry Gunn, The London Six, Movietone News.

MANCHESTER HIPPODROME.
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TWO FILM TRADE ANNUALS.

The Kinematograph Year Book of which the 17th and 1930 edition has recently made its appearance, is full of material useful to those interested in all branches of the film business. The book contains a complete record of the happenings and personalities prominent during the past year, and there is intelligent anticipation of future events. Outstanding features of the publication are a complete foreign trade directory, lists of the films trade shown and released during the year and a "Who's What and Where in the Trade and Studio." There are, in addition, sections devoted to Trade Organisations, and to financial and legal aspects. The book is published by the Kinematograph Publications, Ltd., 93, Long Acre, at 10 shillings.

The Cinematograph Exhibitors Diary enters its fifth year with the 1930 issue. It is published at 5s. by S. Presbury and Co., 87, Charing Cross-road, W.C.2, and the considerable growth in the subject matter of the volume may be taken as proof of the general expansion of the film industry. Mr. S. Presbury, who has edited the book, writes in the foreword: "In these days of rapid progress, a conservative view cannot and should not be maintained, and it is the duty of publicists to give free and useful expression to its needs real and immediate, potential and contingent, and in furtherance of this aim we have, among other interesting contributions, secured an article by an expert for our 1930 issue, dealingg with the revolution brought about in the industry by the introduction of the 'talkies.'". *The Cinematograph Exhibitors' Diary* is a publication which keeps thoroughly abreast of the times, and should be invaluable to those whose needs it is designed to meet.

CONCERT ARTISTES AT BALHAM

Several well-known artistes figured in the programme of a concert given in the School Hall, Nightingale Square, on the 11th inst. Mr. Anstiss Goad, who goes by the title of "the prince of mystery," promised "a little magic," but indulged in a number of elaborate experiments in palming and other skilful tricks that kept the audience amused for upwards of thirty minutes. He was assisted by Mdlle. Yvonne. After singing "The English Rose," Mr. James Bernard, who was billed as "the surprise tenor" and sang in cultivated style, was twice encored, giving Handel's "Where'er You Walk" and "On with the Motley." Miss Winifred White was recalled for her sweet singing of a new song called "Two Little Love Birds," composed by Laurence Phillipson, and also gave "Call'er Herrin'" and "The Little Damozel." The clever child studies of Miss Jessie Watson were enthusiastically applauded; Mr. Aubrey Davies kept the house in constant laughter with his stories and imitations; and Miss Pat Gleeson sang pleasingly. The accompaniments were adequately played by Mr. A. L. Symes.

THE TROCADERO.

Among the artistes booked during March, for "Trocabaret," the late-dinner show which is so entertainingly presided over by Maurice in the Trocadero Restaurant, are Mr. Flotsam and Mr. Jetsam; Leon Rogee, the clever Continental entertainer, in his "Imitations"; Archie Glen, "the Inebriated Gentleman"; Franconnay, the famous comedienne, who is coming over from France; Victor André, the unusual dancer; Norman Long, "A Song, a Smile and a Piano"; Julian Rose, in monologue and song; Gordon Freeman, "the Domestic Inventor"; Trevor Watkins, the famous Welsh tenor; Billy Bennett, "Almost a Gentleman"; Norah Blaney, the musical comedy star; Randolph Sutton, the smart light comedian; Bransby Williams, in "Bransby Snaps," and Esmé, the sweet singer. In the Grillroom, Charles B. Cochran's song and dance show, "Down With Dora!" continues to delight after-theatre patrons. Violet Maxon and Paul Wood, the clever equilibrists who have just completed a Continental tour, are newcomers to the programme.

"The Loves of Robert Burns."

Ideal announce that they will be handling the British talking and musical film, "The Loves of Robert Burns," and will shortly announce the date of the trade presentation. The picture is the joint production of the British and Dominions Film Corporation and The Gramophone Co ("His Master's Voice"). Mr. Wilcox produced and directed the picture. The ballads are sung by the brilliant Scottish tenor, Joseph Hislop—his first appearance on the screen. The picture was produced at the British and Dominions Studio at Elstree.

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Civilian Musicians and Army Bands.

Intense satisfaction has been manifested over the good news regarding the new War Office order, which I was able to give in this page last week. It is felt that much of the damage done by the inroads of the talking picture will be repaired by the work left open by the retirement of military musicians.

Engagements, of course, will not be immediately available. The new order is subject to existing contracts and as some of them may already have been made for the summer, they will have to be fulfilled. In subsequent seasons, however, where less than twenty-five performers out of doors and twenty indoors are required, civilian musicians will have the field to themselves.

Unfortunately, for the reason given above, my tympanist correspondent of last week does not find the relief he expected. He tells me that he wrote the M.D. concerned forwarding the information contained in "The Era" on the day the paper appeared, but had no answer. An "existing contract" was no doubt in force, and "silence was a polite negative." My correspondent adds that commanding officers must see that the new order is carried out to the letter.

Meanwhile he had sent the particulars of his case to the Minister for Labour and received a reply in the form of a request to report to the local Labour Exchange. "This," writes my correspondent, "I did on Saturday morning. I was received most affably and the officials took a real kindly interest in my case, but as it appears a certain picture theatre should have stamped my cards, and as this was for a period of fourteen months, only terminated recently, I am afraid there is not much hope of financial assistance for me. Anyhow, after two hours' signing of papers and much private information, I am

CONDUCTED BY

to sign on three times per week in the hope that something can be done for me. But, as I was cheerfully informed, it might take some time, and nothing could be promised. I am hoping to have obtained a job before the month is out, or I shall be joining the queue for the casual ward at the local Workhouse."

Sheffield Symphony Orchestra.

The Sheffield Symphony Orchestra gave the second concert of their second series at the Hippodrome, Sheffield, on Sunday evening, the 9th inst., when a fine programme was rendered, under the baton of Mr. J. W. K. Daley, who has succeeded Mr. Sidney Phasey as conductor of the orchestra. The various items, which were enthusiastically received, included the "Magic Flute" Overture (Mozart), Symphony in G major (Haydn), two numbers from Sir Landon Ronald's "Garden of Allah," "Dance of the Tumblers" from the "Snow Maiden," and an effectively written entr'acte by Montague Phillips. The vocalists were Mr. Francis Russell, the operatic tenor, and Miss Ward, with Miss Ethel Cook as accompanist.

From Jazz to the Classics.

The way in which the taste for music is cultivated by the "jazz" variety is again testified by an article in the "Star" last week, which gives an account of a Bethnal Green Men's Institute, the members of which indulge in all sorts of hobbies. These include an orchestra, the members of which comprise window cleaners, shoemakers, 'bus conductors and dustmen. Their leader is a taxi-driver, the deputy is a coalman, and the double bass keeps a coffee shop. "Most of the men joined rather vaguely with the idea

CLUB AND CABARET.

By VIATOR.

"Dazzle."

I saw Eric Ross and Ida Williams' cabaret entertainment, "Dazzle," at the Lodge of Finsbury Ladies' Festival, at the Abercorn Rooms, last week. An excellent show was opened by the Six Dazzle Girls, followed by "Come on Baby," in which Eric Ross and five of the girls scored heavily. Their frocks were most picturesque. "The Rickshaw Boy" saw Miss Maisie Griffiths to distinct advantage. "Georgie" was sung by Miss Billee Cope in just the right cabaret style. Her intimate air was captivating, and the Four Dazzle Girls who assisted her danced well. "In Grandma's Day" was well put over by Mr. Eric Ross (in appropriate Dundreary whiskers) and Miss Maisie Griffiths, and so was "The Wooden Soldiers" dance by the Girls, who also scored in a team dance. Miss Maisie Griffiths did well in her acrobatic dance, in which she looked most attractive. "Copper Nob," by the whole company, with an original sandwich-man chorus singing idea, and the finale, "Jericho," both deserve special mention. Mr. A. M. Skinner's orchestra rendered yeoman service throughout dinner, during dancing and for the cabaret.

The Greyhound, Croydon.

This fine hotel, so ably managed by Mr. "Jimmy" Mercer, has an enviable reputation for the excellence of its cabarets. I had a long chat last Friday with Mr. J. Gibbs, one of the directors of Barclays, who own this house, and he told me many interesting things about entertainments in this firm's hotels and houses. The room looked as attractive last Friday as anything I have seen; a really excellent meal was served, and the whole evening went with a delightful swing.

Mr. Ernest Rutherford and his Rhythmonic Dance Band provided the music, and the first half of the programme, as far as the cabaret was concerned, saw Doreen and Graham accomplish exhibition dances in fine style. Miss Nora Long contributed some amazing acrobatic work. She literally rushed on to the floor, and high kicks, splits, and numerous other movements of an almost contortionist nature followed in quick succession. She is a pretty girl with a nice figure, and well deserved the applause she received. Les Troubadours, who deputised for De Suter Bros., put over a xylophone and piano-accordion act that, at all events, towards the close, when they played popular numbers, got right there. One little lady and two men comprised the trio.

The second cabaret, which came on after midnight, was an excellent show. Rogers and Lascelles, that talented duo, who score in classical as well as burlesque work, have the assistance of John, Jean and Jill in one of the most delightful acts possible. As for Marini and Maurice, I have never heard such hearty unrestrained laughter as greeted this clever duo. I am dealing with their act more fully in my notice of Locarno, so will leave it at that. I should have said that this night was organised by Mr. "Joe" Pearce for the Addiscombe Cricket Club. It was a great night altogether, and some clever stunts were indulged in. All the waiters dressed up to hand round favours was one stunt, and another was the introduction of a barrel organ on to the floor in the middle of the "Paul Jones."

The Locarno.

Business here is as good as ever, and "Mac," as Mr. Macdonald, the popular manager, is called by those who know him, is always looking out for new ideas. Miss Joan Townsend, formerly of the Grand Hotel, Eastbourne, is now in attendance as hostess at all dancing sessions, and a staff of professional dance partners are also present. Marini and Maurice, as I have previously indicated, provided an excellent show. I have seen this before, and it sends me into paroxysms of mirth every time. Their final effort, particularly the jump from the steps, is a "gem," and audiences here roared with laughter. Larana and Max Kapota, in their brilliant dancing act, and Earl Franklin, the excellent eccentric dancer, provided the other turns on Club Night. This week, the Four Carlos, whom I saw at Murray's, and recommended to Mr. H. S. Kingdom, the proprietor here, are the cabaret attraction, and next week Victor Andre and Babette are to appear. On St. Valentine's Night Mr. Hugh Wakefield and Miss Marion Lorne judged the fancy-dress competition.

The Kit-Cat.

At the Grand Order of Lady Ratlings' dinner and ball, on Sunday, they put on an excellent cabaret show. Mr. Rich Hayes opened it, and his wonderful speciality act was as much enjoyed by all the professionals present as it is by audiences generally. Mary Erne and Jane Lucas, looking very attractive in their cabaret costumes, danced in superb style and had a warm reception. Charlie Coborn sang "The man who broke the Bank at Monte Carlo" and, of course, the audience joined in lustily. Charlie Austin announced the other Charlie as "a promising juvenile." The hit of the evening was undoubtedly made by the Sisters Dewdrop, as Ennis Hylton and Teddy Butt styled themselves in one of the smartest pieces of burlesque I have seen. Their clothes, their make-up, their song and their meticulous dancing was a sheer joy.

Empress Rooms, Royal Palace Hotel.

The policy of the Empress Rooms management in running a special gala dance at intervals is meeting with great success. The most recent of these, on St. Valentine's night, was a very bright affair. The dinner menus bore a dainty design in colour by Anna Zinkeisen, while the ballroom was decorated with hearts, true-lover's knots and other emblems reminiscent of this "sentimental" anniversary. Dinner was served in Lucullus, under the experienced care of Señor Fernandez, the *maître d'hotel*.

The Romany Band, under the leadership of Oscar Rabin, entered thoroughly into the spirit of the occasion. In addition to the usual modern dances, they played many of the old favourites, including the "real" waltz and the polka, which were performed with enormous zest by the guests.

Gifts and novelties were distributed, including lacquer cigarette-boxes, poke bonnets, parasols and top-hats. De Biere did some amazingly clever conjuring and sleight of hand tricks. Altogether, the evening was declared to be one of the jolliest the Empress Rooms patrons have ever experienced.

The next gala dance is to be an Arabian Night, on Friday, March 7th. Dinner will be served in Lucullus and supper in the ballroom. The Romany Band will provide the dance music.

Among the cabaret artistes booked to appear during March are Leon Rogee, a whimsical Continental entertainer who will give his "imitations," and Victor André, the unusual dancers.

EDGAR WHITE.

of being useful in a jazz band," says an official of the club, "but now our 500 musicians simply refuse to play anything but the classics."

Norman O'Neill at Coliseum.

The musical director of the Haymarket Theatre, Mr. Norman O'Neill, conducted the first three performances at the Coliseum on Monday of the new Sybil Thorndike sketch, "To Meet the King!" for which he composed an overture and incidental music. Mr. O'Neill, who was a pupil of Humperdinck, has supplied "atmospheric" music for numerous plays at leading London theatres, notably "The Blue Bird" and "Mary Rose,"" which owed a great deal of their success to his special gift.

Phil's Family Circle.

"Phil" Thomas, of Feldman's, is full of excitement over the fact that he has had an addition to his "family circle," in the shape of three Pekingese puppies. All three are dogs—an extraordinary occurrence, I think. Phil tells me that he was up till three o'clock on Thursday morning, giving "first aid" to the new arrivals.

Music at the Glasgow Exhibition.

"In Glasgow the other day," writes my roving correspondent, "I came across one or two interesting personalities in the band world, one of whom was Arthur Roseberry who, together with his band, was playing at the Kelvin Hall under the direction of Jack Hylton. I don't mean from the foregoing that Jack was directing the Kelvin Hall; had he been, it might have been a rather brighter exhibition than it was. The Scots take their pleasures sadly, and after wandering round the exhibits, some of which did attract a certain amount of interest, they eventually found their way to the "star" shows, one of which, a mannequin parade, naturally attracted the ladies and the other of more general appeal, our old friend Arthur and the boys.

"Most of the numbers on the day I was in seemed to be from 'talkie' hits, but in nearly all I noticed an absence of that 'hot' style that used to be so popular when this combination was at the Kit-Cat Club. Mr. Roseberry told me that he has come to the conclusion that the more universal demand is for 'straight' popular songs and so he is concentrating on these. By the time these words appear, a new comedy number of theirs, recorded for Parlophone, will be on the market. It is 'Mickey Mouse,' and relies almost entirely on 'effects' much the same as those one hears with the Mickey Mouse cartoons. There was a nice decided rhythm noticeable all through the programme, and the orchestration also is worthy of comment.

Jules Gaillard's Novel Act.

"In Sauchiehall-street I met Jules Gaillard, who at one time had a very excellent orchestra at La Scala, Liverpool, until the 'talkies' came along and usurped his position. This did not dishearten Jules, and with characteristic energy, he arranged a string orchestra at Reece's Cafe, Liverpool, which I mentioned in these notes some weeks ago, when in Merseyside. Now after being at La Scala for some eight years, it was only natural that he should have a good following and this no doubt caused considerable attraction to the cafe. But still there was a restlessness, and finally, when holiday time came round, Mr. and Mrs. Gaillard arranged and booked up three weeks with a musical act, in fact this act was appearing at the Pavilion, Glasgow when I went in.

"In his answer to the 'talkies,' this violinist has gone in for a rather original stage presentation. He conducts the theatre orchestra, and plays a solo from the orchestra well with limelight effect. This went well. Then the curtain goes up to disclose two dancers of the semi-classical type, and with obviously a good operatic training. Carefully chosen music, played skilfully, as ists their part of the performance greatly, then as the music grows more lively the male dancer takes up a violin whilst the lady goes to the piano, and the final novelty number played in this way brought forth warm approbation.

"Jules was born at Liege, in Belgium, although his parents are French. He considers there are a number of possibilities for one-time cinema musicians to create a stage act on new lines, but anything tried out must be in quite a fresh manner."

The Burnley Savoy.

At the annual meeting of the Burnley Savoy Co., Mr. H. Ogden (Chairman of the Directors) reported that after making provision for a dividend of 10 per cent., they were carrying forward a substantial balance. The Board were keeping a sharp look-out for the latest developments. "Talkies" had made their appearance, but the responsibility of incurring considerable cost in a Northern town and dispensing with their orchestra was a matter not to be lightly undertaken. The directors had visits of investigation, and spent many hours of anxiety before finally undertaking the experiment which had proved successful. The hall had proved well adapted for sound reproduction, and the directors were constantly being complimented on the clarity of tone. Unauthorised information had been published regarding the sale of the undertaking. The directors were approached by a syndicate, but did not think it advisable to put forward any recommendation for the consideration of the shareholders.

Hastings Musical Festival.

Music-lovers in Hastings, St. Leonards and district are eagerly anticipating the fourth annual musical festival, which will open at the White Rock Pavilion on Wednesday, February 26th. The festival will consist of five of the most attractive concerts ever given in the Pavilion. Rubinstein is to play Brahms' Concerto in B flat, Harriet Cohen is to give a Mozart Concerto, Gaspar Cassado, one of the greatest living 'cellists, is to make his first appearance in Hastings, and Sir Henry Wood is to conduct a Wagner programme.

Campbell Connelly's New Orchestral Manager.

I found Leslie Holmes, the new orchestral manager at Campbell Connelly's, greeting his friends with both hands when I called in the other morning. Mr. Holmes has been at the London office of the firm since last September, when he came from the Manchester Branch, which he managed for eighteen months. Previous to joining Messrs. Campbell and Connelly, Mr. Holmes was for eight years a drummer in various bands, including two-and-a-half years at the Gleneagles Hotel, where the band broadcast and did many records for Columbia. In 1923, he was at the Winter Gardens, Blackpool, for a summer season, and later at the Hotel Metropole in that city. He ran his own band at the Chorlton Danse de Luxe, Manchester, for seven months, and also officiated for Mr. George Black at the Holmside Rink, Sunderland. He finished up his instrumental work at the Midland Hotel, Manchester.

The way in which Mr. Holmes took to the drums showed characteristic enterprise and self-reliance. He was acting as relief pianist at Tully's, Newcastle, when the drummer became ill and the manager asked him if he could play the drums. Leslie had only tinkered about at odd moments with the "sticks," but, scenting a glorious chance, he answered "Sure." He was put on accordingly, and gave such satisfaction that his services soon became in demand, and he carried on playing at "gigs." Mr. Holmes, who is a native of Newcastle, has a brother on the stage—in the chorus of "Hold Everything." He also understudied Henry Lytton, junior, in "Virginia." Needless to add, Leslie will be delighted to welcome all his friends in his new appointment.

A Rhyl Farewell.

A farewell ball to Mr. Thomas Hunter, a local orchestral leader, was held in the Town Hall, Rhyl, on Friday last. The Medley Savonas, Mr. Hunter's well-known combination, was that night under the leadership of George Gardini, from the Majestic Ballroom, Llandudno, and Mat Brezzo's Elite Band was also present. During the interval, Toni and Joan, from the Winter Gardens, New Brighton, entertained the company with songs and dances.

De Groot's New 'Cellist.

Reginald Gilbey, the 'cellist, has joined the De Groot trio, appearing this week at the Palladium. De Groot has just returned from a successful tour in South Africa.

The New Adelphi, Slough.

A full orchestra is installed at the Adelphi Theatre, Slough, which opened on Monday. Mr. Gilbert C. Handley is musical director. Variety acts will be included among the attractions.

Glasgow's Unemployed Musicians.

On behalf of the Glasgow Branch of the Musicians Union, Bailie Ratcliffe, the organiser, has given notice of his intention to ask for the appointment of a special committee of Glasgow Corporation to consider the advisability of establishing a municipal band in Glasgow, which may find work for some of the many musicians unemployed as the result of the introduction of the talking picture.

The Leicester Palais.

Doug Cooper's Broadway Band terminated their contract at the Leicester Palais de Danse on Saturday. During their stay there they have proved very popular, and many patrons regret parting with them, but the management booked the Ritz Players some time ahead to pay a return visit and they opened on Monday. Doug is taking his band to Manchester, where they are opening at the Ritz Dance Club till June, after which they are going to the south coast for the summer season.

Leicester Brass Band Festival.

There are sixty-six entries for the annual brass band festival, which takes place on March 1 at the De Montfort and Edward Wood Halls. The massed band concert will be broadcast by the B.B.C.

Kubelik Recital for Queen Mary's Hospital.

A recital will be given by M. Jan Kubelik on Tuesday, March 18th, 1930, in aid of the funds of Queen Mary's Hospital for the East End, at the People's Palace. Queen Mary has graciously consented to give her patronage to the concert. Full details will be issued shortly, and can be obtained from the Director of the People's Palace or from the Impresario, Mr. T. Arthur Russell, 70, Wigmore-street, W.1.

THE IRWIN TWINS.

The above charming girls are making a feature of "A Little Kiss Each Morning," the song fox-trot which was reviewed in our last issue. The twins are appearing this week at the Bristol Hippodrome.

VARIETY IN THE CINEMA.

By VIATOR.

The Plaza.

The original Plaza Tiller Girls, in a potpourri of their dancing successes, formed the stage show at this popular Piccadilly Circus house last week. In one of those delightful sets always associated with a Francis Mangan presentation this proved a captivating interlude. The scene was a most artistic one. Over a huge black cloth was suspended a large pearl necklace. At the top of the stairs stood two dainty maidens, and after the opening dance these two enchanted the onlookers with their terpsichorean revelry in "Ain't misbehavin'." The opening dance deserves special mention, too. The girls were dressed in long-skirted diaphanous frocks, and very diminutive bodices. They looked very tall and stately as they danced and with the vari-coloured lighting were most attractive. "Doin' the new low down" was to me a new number, but ten of the girls dressed in "spangly" costumes and hats sang this sweetly, and revealed further evidence of the excellence of their troupe work in the ensuing dance. Then one girl, in a pretty pink frilly frock, did some very clever acrobatic and high-kicking work, which led up to the finale, in which a dozen of them dancing to "Making Whoopee" formed an exquisite picture. They had a great reception and deserved it.

The Old Kent Road Astoria.

Mr. Charles Penley, the general manager, and Mr. John Jarratt, the resident manager, must have regretted having to turn so many thousands who wanted to get in away from the opening ceremony here. I described this beautiful new house last week. Miss Elsie Griffin, assisted by the members of the South London Musical Club, sang the National Anthem. Councillor A. L. Bateman, the Mayor of the Borough, said that the new Astoria gave interest and lustre to Camberwell, and he gave civic support to the enterprise. Mr. Charles Ammon, J.P., M.P., said that they saw him in a new light that night, referring to the footlights. He referred to the Old Kent-road as leading to the heart of Britain made by the Romans, famous through the Canterbury Pilgrims and Albert Chevalier's "Knocked 'em in the Old Kent Road." Now another Chevalier, Maurice, in his film, was to be connected with the opening. There was a deep debt of gratitude due to those who inaugurated picture palaces with their comfortable seats, in a such a beautiful house, where an entertainment which not only amused, but was cultural and educational could be enjoyed. After declaring the Astoria open to lighten and brighten the lives of all in the Old Kent-road, the Parliamentary and Financial Secretary to the Admiralty said "On with the Show." There was a fanfare of trumpets by the Stato Trumpeters, and then an excellent entertainment was given to an enthusiastic audience. The Astoria and Victoria Girls contributed their usual brilliant performance. The restful yellow of the scenery, with jade side-curtains on the stage, made an especially fine setting for the orange and black dresses of the dancers. The Jackson and Blake turn was a success from every point of view. These two clever entertainers had a great reception. The stage arrangement and lighting during the orchestral performance on the stage was a fine achievement. Mr. Fred Kitchen very breezily conducted the Russian Fantasy and played his share in the violin duet with an airy attitude that added vim to the performance. This was in conjunction with Godowsky, the capable musical director here. Roberto is the solo organist here, and he did excellently on the very fine organ. The orchestra, which is a magnificent combination, was joined in one selection by the Brixton Astoria orchestra. The Pathé Gazette, "Two Tars," the Gaumont Sound News, "Mickey Mouse" and "Innocents of Paris" were the film attractions.

The Canterbury.

Mr. A. E. Corrick, the manager, is still presenting some excellent variety turns, and last week was no exception to the rule. The Klifton Kabaret Kids, in that delightful cabaret show I have so often described, were very popular. They gave of their best, and the crowded audience applauded vociferously. Florence and Clifton, in their clever speciality act, provided another excellent turn. The lady and gentleman who compose this duo are both good performers. The inimitable show of Williams and Taylor, the black-faced comedians, went as well as ever.

Brixton Astoria.

I have commented many times in these notes of the possibilities of the Astoria stage, and in presenting Barbette, the Continental trapezist, Mr. Charles Penley proved that he can offer anything and everything in variety. The gorgeousness of Barbette's apparel, who, on the rise of the curtain is standing on a raised dais, prepares one for something startling, and that this act lives up to this description there can be no possible doubt whatever. In fact, a more daring performance could hardly be seen anywhere, even at a circus which is the home of this type of act. After thrilling every one with amazing trapeze work, Barbette takes his bow, though one might almost say "her" bow, as, until he removes his wig prior to his final exit, which when I saw him was delayed by innumerable curtains, Barbette deceived almost every one.

Charlie Higgings, who was also a stage attraction last week, is just a plain Lancashire comedian, but with the distinction that he "gets there." Equipped with a good number, a bunch of topical and nonsensical rhymes which he accompanies himself on a banjolele, and a quantity of spoof conundrums, he makes good the whole time he is on.

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MUSICAL COPYRIGHT BILL.

Mr. Arthur Towle's Submissions.

Consideration of the Musical Copyright Bill, now before a Select Committee of the House of Commons, was resumed on Thursday, when evidence was given by Mr. Arthur Towle, who appeared as the representative of the Hotels and Restaurants Association. "I desire," he said, "to call the attention of the Committee to the necessity for an alteration of the existing conditions under which music is played in hotels and restaurants, in the interests, I suggest, both of those whom I represent and of composers." There repeatedly had been a great deal of difficulty in connection with the question of the infringement of copyright. The Hotels and Restaurants Association represented 670 establishments in England and Wales and 165 in Scotland, and included the catering activities of the four railway groups and two of the principal steamship companies.

"The real trouble in the matter," he said, "is the impossibility of knowing what is and what is not copyright music, coupled with the activities of the Performing Rights Society in the past. Our submission is that the time has come for an alteration in the present law so that fees payable by hotels and restaurants for performing rights should be placed on a satisfactory basis, and paid without deduction to the composers, which, so far as the Hotels and Retaurants Association can ascertain, is not the case under existing conditions."

Hotel Association's Five Points.

His association's reasons for suggesting an alteration in the law were:—

(1) The hotel and restaurant people do not know what music the Performing Rights Society controls or what authors or what publishers, and the society have refused to give a complete list, when asked, of the music they control or to allow their registers to be examined.

(2) There is nothing to prevent any company or society controlling a quantity of music from levying toll upon every hotel and restaurant, as well as the Performing Rights Society.

(3) The public do not go to hotels or restaurants to hear specific music performed, but to dine and dance, and in most cases where tunes are played on public demand, these tunes have been popularised by having been played previously in dance halls and restaurants and not mainly by presentation in theatres and concert halls.

(4) The fees charged, as things are at present, are entirely in the discretion of the Performing Rights Society, and they can charge what they like, and, in his experience, fees charged in the last fifteen years have continually increased, and until quite recently no basis whatever was laid down by the society, which merely charged an arbitrary amount.

(5) The minimum fee of five guineas charged by the society at the present time is too high for small country hotels and restaurants in England and Scotland, where, perhaps, an orchestra plays only once or twice a year, and more often than not plays music most of which is not under the control of this society, although possibly during the year a few pieces controlled by the Performing Rights Society may be included.

Mr. Towle suggested that they could make a friendly arrangement with the copyright owners in the country if they could make it all-embracing. There might be two solutions to the difficulty—to pay a fixed amount for each piece of music, or, alternatively, for a fixed sum to be collected from an association like his own for the whole of the music used.

Casual Performances.

Mr. George A. Hotter, secretary and manager of the Licensed Victuallers' Defence League of England and Wales, supporting the Bill, said that they took strong objection to the levying of fees where a customer casually played a piano or sang a song, or where a song was played by means of a mechanical instrument.

The Committee meets again tomorrow (Thursday).

Bath Manager's Busman's Holiday.

Mr. John Hatton, the Bath Spa director, spent a busman's holiday during the week-end by visiting Hastings, Worthing and Brighton and viewing the White Rock Pavilion and the new Aquarium, and listening to Basil Cameron's fine orchestra at the former and Jan Hurst's equally fine corps of musicians at the latter. Mr. Hatton was much impressed at the wonderful up-to-date improvements at both these famous southern seaside resorts. My Bath correspondent, Mr. H. Brice Mundy, accompanied Mr. Hatton on his "flying" trip.

Sheffield Male Voice Choir Anniversary.

The Sheffield Orpheus Male Voice Choir celebrated their twenty-first anniversary on Saturday, February 8th, with a full choral rehearsal. The choir is well known both far and near, and they have secured many prizes. Mr. T. H. Ratcliffe is the enthusiastic conductor. During the season the choir will make their sixth appearance at the London Palladium in connection with the National Sunday League concerts.

ON THE ROAD.

(Continued from page 10).

LEAGUE OF NEIGHBOURS.—Feb. 17, Grand, Hanley.
LIDO FOLLIES.—Feb. 17, Pal., Bath.
LOVE LIARS.—Feb. 17, Hippo., Exeter.
LUCKY IN LOVE.—Feb. 17, Grand, Bolton.
MAKING GOOD.—Feb. 17, Pal., Halifax; 24, Pal., Warrington.
MAKING WHOOPEE.—Feb. 17, Hippo., Leeds.
MARGATE PED'LERS.—Feb. 17, Hippo., Gloucester.
MERMAIDS.—Feb. 17, Pal., Salisbury.
MERRY AND BRIGHT.—Feb. 17, Hippo., Hamilton.
MERRY WHIRL.—Feb. 17, Empire, Ardwick.
MIND YOUR STEP.—Feb. 17, Empire, Islington.
MIRTH OF A NATION.—Feb. 17, Pal., Walthamstow.
MOODIE IN MANITOBA.—Feb. 24, Empire, Belfast.
NEW SIGNALS.—Feb. 17, T.R., Bilston.
NUTS AND WINE.—Feb. 17, Empire, Belfast.
ONE DAM THING AFTER ANOTHER.—Feb. 17, King's Hall, Dover; 24, Empire, Kilburn.
ONE OF THE BEST.—Feb. 17, Pal., Southampton; 24, Col., Oldham.
ON THE ROAD.—Feb. 17, Empire, Middlesbrough.
OUR LADS IN KHAKI.—Feb. 17, Hippo., Boscombe.
PAINTED DOLLS.—Feb. 17, Met., Bootle.
PARIS LIFE.—Feb. 17, T.R., Dublin; 24, Hippo., Belfast.
PARISIAN PLEASURES.—Feb. 17, Empire, Sheffield; 24, Pal., Halifax.
PICCADILLY MELODY.—Feb. 17, Pal., Reading.
PLEASURES OF 1930.—Feb. 17, Queen's Park, Manchester.
PLEASURE SHOW.—Feb. 17, New, Crewe.
PONTOON.—Feb. 17, Pal., Warrington.
REVIEW OF REVUES.—Feb. 17, Hippo., Gloucester.
RED LAMP.—Feb. 17, T.R., Leicester.
RHYTHM.—Feb. 17, Richmond.
ROUND THE WORLD.—Feb. 17, Alex., Hull.
SEA DOGS.—Feb. 17, Hippo., Southend.
SENSE AND NONSENSE.—Feb. 17, Hippo., Ilford.
SHERRY COCKTAIL.—Feb. 17, Empire, Ashton-under-Lyne; 24, Hippo., Salford.
SHOW A LEG.—Feb. 17, Met., Manchester.
SHOW'S THE THING (No. 1 Touring).—Feb. 17, Empire, Glasgow.
SHOW'S THE THING.—Feb. 17, Palace, Manchester.
SINGING CLOWN.—Feb. 17, Pal., Burnley; 24, Pal., Blackburn.
SKETCH BOOK.—Feb. 17, Pal., Watford.
SOMETHING NEW.—Feb. 24, Empire, Burnley.
SONNY BOY.—Feb. 17, Queen's, Poplar.
SPADES ARE TRUMPS.—Feb. 17, Hippo., Aston.
SPICES.—Feb. 24, Pal., Bradford.
SPLENDOUR.—Feb. 17, Hippo., Altrincham.
SPOT OF BOTHER.—Feb. 17, Hippo., Hulme.
STAGE DOOR REVUE.—Feb. 17, Hippo., Wolverhampton.
SWANEE RIVER.—Feb. 17, Bedford, Camden Town.
TALKIE MAD.—Feb. 17, Pal., Attercliffe.
THIS YEAR OF GRACE.—Feb. 17, Empire, Swansea.
TRES BON.—Feb. 17, Hippo., Coventry.
TWO GLORIOUS HOURS.—Feb. 17, Empire, Kilburn; 24, Pal., Huddersfield.
UPS-A-DAISY.—Feb. 24, Hippo., Coventry.
VENT DE FOLIE, UN.—Feb. 17, T.R., Bury; 24, Grand, Bolton.
WAYS OF THE WORLD.—Feb. 17, Empire, York.
WHAT PRICE THE NAVY?—Feb. 17, Grand, Clapham.
WAKE UP AND DREAM.—Feb. 17 and 24, Empire, Newcastle.
WHITE BLACKBIRDS.—Feb. 17, Hippo., Salford.

"FUNNY FACE."

AT FINSBURY PARK EMPIRE.

The great success of the Winter Garden Theatre makes its re-appearance in the Metropolis at the Finsbury Park Empire, where it should certainly prove a tremendous draw. Messrs. Macdonald and Young's Company is an exceptionally strong one, and they have overcome the difficulty of finding artistes to fill the parts created by such individualists as Leslie Henson and the Astaires with remarkable success.

In the former rôle, that of Dugsie Gibbs, they have engaged Guy Fane, a quaint and natural comedian, who succeeds in playing that part without too obviously following the lines laid down by the originator. Indeed he is an artiste with a personality of his own and an extremely facile style. His "drunk" scene with the pseudo-butler—excellently played by Jack Williams—was one long laugh and entirely inoffensive, which in itself is always an achievement. Mr. Scott Harrold and Miss Renée Reel undertake respectively the parts of Jimmy Reeve and Frankie Wynne, and very well-suited they both are. Mr. Harrold is a first-rate dancer, and Miss Reel has a sense of stage-humour far above the average. Then there is Mr. Gilbert Gunn as the young aviator, who both dances and sings well, and we have never heard that delightful number, "He Loves and She Loves" go better than it did on Monday evening. Miss Trissie Stanley and Miss Rosamund Rose make an appealing pair as Dora and June, and as the comic gunman, Mr. Frank Hector puts in some excellent work.

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LADY DIVINE

AND STILL THEY FALL IN LOVE

SONG OF THE GOLD DIGGERS

WHAT SHOULD WE DO WITHOUT GRAVY?

RABBIT AND PICKLED PORK

WHAT WILL I DO WITHOUT YOU?

GO TO BED

LET ME HAVE MY DREAMS

MY HEART IS BLUER THAN YOUR EYES

IF YOU WERE MINE

WHEN YOU'VE GONE

TIP-TOE THROUGH THE TULIPS WITH ME

I'VE NEVER SEEN A SMILE LIKE YOURS

AM I BLUE?

SMILING IRISH EYES

MECHANICAL MAN

IN A KITCHENETTE

PARK YOURSELF CLOSE TO ME

WHEN ARE YOU GOING TO PAY ME WHAT YOU OWE?

HIT UPON HIT!

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